

# MODERN LANGUAGE NOTES.

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## "DON SANCHE D'ARAGON" AND "DON GARCIE DE NAVARRE."

THE play of MOLIÈRE which met with the least favor from the public was "Don Garcie de Navarre." In it he attempted to divert the natural bent of his genius to a style of drama much in vogue at the time, the tragedy-comedy; but the public, judging its author better than he judged himself, refused to listen to "Don Garcie," and after a few performances before empty seats MOLIÈRE dropped from the bills the unsuccessful candidate for favor, and profited by his failure to forsake true comedy. And at the present day this decided rebuff has still deterred students of literature from the mere perusal of the play, much more from a critical examination of it. The conclusions of their more adventuresome colleagues have been easily accepted, and have been repeated as well-established facts by one writer after the other. The same holds true of the possible sources of the play. The models which MOLIÈRE might have used in elaborating "Don Garcie" have hardly been scrutinized, while his other works have been pored over and analyzed time and again.

In fact, the only suggestion of a comparative study of "Don Garcie" is found in MOLAND'S 'Molière et la comédie italienne' (Paris, 1867). In this volume, as is seen by its title, the author looks at the career of MOLIÈRE through Italian glasses, and finds striking resemblances between "Don Garcie" and a comedy of the Italian CICOGNINI, "Le Gelosie fortunate del prencipe Rodrigo." The latter, according to MOLAND, would thus be the source of the former. Succeeding writers have repeated these statements, making however some reservations for a supposed Spanish comedy, which would be the original of the Italian and which MOLIÈRE might also have seen—apparently the opinion of so distinguished a scholar as R. MAHRENHOLTZ, in his 'Molières Leben und Werke' (Heilbronn, 1881). Thus matters stood until the publication of vol. x of the 'Œuvres de Molière' in the series of the

"Grands Ecrivains." In this volume, which is made up entirely of the biography of MOLIÈRE by M. PAUL MESNARD, is found (p. 237) the following passage: "Onze ans avant Don Garcie, Corneille avait fait représenter son Don Sanche d'Aragon, que Molière, dans son Prince de Navarre, nous semble avoir eu présent à la pensée." In a review of the book in the *Revue Critique* for Feb. 17th, 1890 (No. 90) M. A. GAZIER comments on this remark of M. MESNARD as follows: "On ne lira pas sans intérêt les observations qu'il a faites relativement à don Garcie de Navarre, ce pastiche si curieux du don Sanche d'Aragon, de Pierre Corneille; l'imitation est même plus directe que ne l'a dit le nouveau biographe et elle mériterait une étude à part." Having often conjectured, not only from the title of the two plays but also from the similarity of their lists of characters, that there might be some connection between them, I take the opportunity of presenting here the results of a somewhat detailed investigation of the case.

### I.

In comparing the works of two master-minds, where the question of the imitation of the one by the other is raised, a great difficulty presents itself at the outset. Is a man of talent conscious of direct imitation? And if so, how far can he allow himself to go, without feeling the loss of his independence? The problem is further complicated in the present instance: that of a playwright who is also an actor, a genius who is not only familiar with the plots of his contemporaries and predecessors, but who has been obliged, in the practice of his profession, to learn their lines even down to the very commas. That such an author should have borrowed much without being distinctly aware of the loan, and should have mingled material derived from every source, is not at all surprising. The success of the new production would justify his conscious plagiarism, much more his unconscious. On the other hand, the difficulty of assigning indebtedness is offset by the reverse side of the same principle. That is to say, when in the works of a genius the new creation does not present the spontaneous fusion of its constituent elements,

but rather allows them to be traced like the veins of a mine, continuous or interrupted, the probability that he is consciously following a model is all the stronger. He feels more keenly than the minds of smaller calibre the irksomeness of restraint, and the result on his works is seen in the unevenness of his inspiration.

MOLIÈRE is known to have borrowed many of his plots. "Le Médecin malgré lui" is a fortunate example, "La Princesse d'Élide" an unfortunate one—as is also "Don Garcie de Navarre," admitting the plot to be borrowed. To test the truth of this last assumption I have compared the essential plot of "Don Garcie" with what I can gather concerning the plot of CICOGNINI's play without having the original at hand, and I regard the assertion of MOLLAND as justified beyond a doubt. Both plays represent the jealousy of a prince (the princes have each a Spanish name), and both use as motive forces of the most powerful scenes the same devices: the letter torn in half ("Don Garcie" Act ii, sc. 4-6), and the woman disguised as a man ("Don Garcie" Act iv, sc. 7-8). Whether these features were taken by MOLIÈRE from CICOGNINI's comedy, or from some like play, is immaterial to our purpose here. I would offer, then, as an hypothesis, that MOLIÈRE was present at a performance of such a piece, that he was struck by the leading episodes in it, and that he carried them away in his mind, together with the theme of the play and the name of its hero, or perhaps merely the vague notion that its hero had a Spanish name. This latter characteristic, coupled with the spirit of the original play, resembling tragi-comedy rather than comedy, would determine MOLIÈRE to give his plot the usual setting of tragi-comedy among Spaniards and in Spain, and would lead him to study the tragi-comedies of the most prominent dramatists then before the public, CORNEILLE and ROTROU, the latter of whom was still in favor.

By means of this stepping-stone we reach at once the main position of our inquiry: assuming that MOLIÈRE turned voluntarily to a previous model, was that model CORNEILLE's "Don Sanche d'Aragon" rather than any play of ROTROU? A hasty glance at the plot

of the latter's tragi-comedies is sufficient to show that they have no connection with "Don Garcie." It is necessary therefore to analyze "Don Sanche," and to compare it, as a whole and as separated into episodes, with "Don Garcie."

## II.

1. A rapid reading of "Don Sanche" for the purpose of comparison shows that a good share of this play, also, touches on the topic of jealousy. The princess Elvire is jealous of the queen Isabelle ("Don Sanche" Act ii, sc. 1; Act iii, sc. 1) and Isabelle in turn is jealous of Elvire (Act iii, sc. 6; Act iv, sc. 5). This jealousy, while not of the violent type pictured in "Don Garcie," is still noticeable enough to have fixed MOLIÈRE's attention in his search for a model among the tragi-comedies having a Spanish coloring.

2. Furthermore, this jealousy is anticipated at the outset in "Don Sanche" by the part which Carlos is made to play. The whole of Act i is given up to an exposition of the love which both princesses bear to him, and Act ii entire reveals his halting conduct in regard to them.

3. MOLIÈRE has evidently profited by this theme, for we find in "Don Garcie" (Act i, sc. 1) that Elvire is the object of the affections of both Garcie and Sylve, but that she prefers the former, as Carlos finally prefers Isabelle ("Don Sanche" Act iv, sc. 5).

4. There is also a second close correspondence on this point between the two plays, in that Sylve is known to Elvire as having a first love in Ignès ("Don Garcie" Act iii, sc. 2, v. 40), just as Alvar in "Don Sanche" is known by Isabelle to love another (v. 590; vv. 861-865).

5. The solution of this subordinate plot (3. and 4.) is brought about in both plays without prejudice to any one, by the relationship revealed (that of brother and sister) between Carlos and Elvire in "Don Sanche," and between Sylve and Elvire in "Don Garcie." The ascertained kinship allows in all cases the true love to meet its deserts: Carlos and Isabelle, Alvar and Elvire in the one play; Garcie and Elvire, Sylve (now Alphonse) and Ignès in the other.

6. This relationship was unsuspected in

both plays on account of the disguise unwittingly assumed by the princes, who distinguished themselves each in neighboring states by deeds of arms and thus attracted the attention of the public.

7. The manner in which their disguise was removed is strikingly similar in the two plays. It was known in each case to a guardian, Raymond in "Don Sanche" (Act. v, sc. 7), and Louis in "Don Garcie" (Act. i, sc. 2), for again

Dom Louis du secret a toutes les clartés,  
Et doit aux yeux de tous prouver ces vérités

(vv. 1750-1).

Yet in bringing about this climax the method of CORNEILLE, which explains the steps and adduces the proofs, is far superior to the unexpected and brief statement deemed sufficient by MOLIÈRE. The latter does not even present Louis to the audience, whereas Raymond appears on the stage. Do we see here a conscious attempt to restrain the natural and forcible imitation of a most important scene through fear of dwarfing before his hearers the principal character?

8. This remarkable likeness between the plays, which results from the similar interdependence of the characters and the parallel working out of their relations to one another, is made more striking when we consider the assumed political setting of the plot in each. The heroine of "Don Garcie," Elvire, is a princess (of Leon) dispossessed by an insurgent (Mauregat) (see "Don Garcie" Act. i, sc. 2). In "Don Sanche" Elvire is also a princess (of Aragon) dispossessed by an insurgent (Garcie) (see "Don Sanche" Act i, sc. 1; Act ii, sc. 4). The exile of both had lasted the same length of time:

Nous allons en des lieux sur qui vingt ans d'absence  
Nous laissent une foible et douteuse puissance:

Don Sanche, vv. 13-14.

Ce g'nereux vieillard a cru qu'il étoit temps  
D'y prouver le succès d'un espoir de vingt ans:

Don Garcie, vv. 177-178.

The recovery of their territories was to be accomplished through the brother, whose identity had been concealed since his infancy and whom the princesses expected their lovers to aid:

Oui, Madame; et ce frère en Castille élevé  
De rentrer dans ses droits voit le temps arrivé.

Don Garcie, vv. 165-166.

On investit Léon, et dom Sylve en personne  
Commande le secours que son père vous donne.

Ditto, vv. 187-188.

Ses soins précipités vouloient à son courage  
De cette juste mort assurer l'avantage,

Ditto, vv. 1550-1551.

Compare with these verses the following from "Don Sanche":

S'y voyant sans emploi, sa grande âme inquiète  
Veut bien de don Garcie achever la défaite,

Don Sanche, vv. 81-82.

Plus que vous ne pensez la couronne m'est chère;  
Je perds plus qu'on ne croit, si Carlos est mon frère

Ditto, vv. 1481-1482.

But citations are not necessary to prove the complete identity of this conception in the two authors.

These points of contact, by which is demonstrated how, apart from the essential theme of MOLIÈRE's work, its whole construction is permeated by the leading conceptions of CORNEILLE, I consider sufficient to prove that MOLIÈRE wrote "Don Garcie" having "Don Sanche" in mind as a pattern. To the objection that the latter piece had not been played for years in Paris I would bring forward, as evidence that it was known, the four editions in which it appears between 1653 and 1656 (not to mention the three of 1650), and the words of CORNEILLE himself, found in his *Examen* of "Don Sanche":

Le refus d'un illustre suffrage dissipa les applaudissements que le public lui avoit donnés trop libéralement, et anéantit si bien tous les arrêts que Paris et le reste de la cour avoient prononcés en sa faveur, qu'au bout de quelque temps elle se trouva reléguée dans les provinces, où elle conserve encore son premier lustre ('Œuvres de Corneille,' "Les Grands Ecrivains" vol. v, p. 415).

This was written for the general edition of 1660. Now MOLIÈRE was at the head of a troupe of actors which had recently returned (in the autumn of 1658) to Paris. That this company, without doubt the best which was playing outside of Paris, may have given "Don Sanche," and thus occasioned the apology of CORNEILLE, is probable; for we know that MOLIÈRE, though he did not produce "Don Garcie" until the 4th of February, 1661, nevertheless had it in manuscript as early as 1659, since SOMAIZE speaks of it in "Les Véritables précieuses," which was printed the



7th of January, 1660. This would indicate on the part of MOLIÈRE not only a desire to cultivate serious drama for a Parisian audience, but also a long hesitation to put on the stage a play which resembled in so many particulars one he had acted elsewhere.

### III.

If then it be granted that MOLIÈRE in "Don Garcie" followed as model a play which he had merely seen or read, we have a key to the explanation of many minor coincidences which otherwise would have but a doubtful bearing:

1. It would explain the part played by Alvar in "Don Garcie." The one side of CORNEILLE'S Alvar is represented in MOLIÈRE by Sylve (see 4. above), but the other side, that of the reasonable man, the "raisonneur," is shown in his namesake of "Don Garcie" (compare "Don Sanche" Act i, sc. 5; Act iii, sc. 2 with "Don Garcie" Act iv, sc. 1; Act v, sc. 1). He is also the personage who in "Don Garcie" (vv. 165-188) speaks of the prince concealed since infancy, and in "Don Sanche" (vv. 1711-1717) brings the tokens of Carlos' royal birth.

2. Again, the sentiment expressed in "Don Garcie" (vv. 235-240), where the lover rejoices that the brother is found but is reminded that the success of his suit does not depend on the brother, resembles the lines of "Don Sanche" (vv. 1485-1490).

3. In these verses of "Don Garcie":

Je ne saurois souffrir l'épouvantable idée  
De vous voir par un autre à mes yeux possédée  
(vv. 848-849),

there seems to be the actor's reminiscence of the affirmation of Carlos in "Don Sanche":

Je ne puis, sans mourir d'un désespoir jaloux,  
Voir dans les bras d'un autre, ou donne Elvire, ou vous  
(vv. 1415-1416),

since it is an exaggeration in the former, Sylve talking to the woman he does not love, while Carlos is excited by the presence of his true mistress.

4. The same argument can be advanced for these lines of Elvire:

Je ne vous dirai point si le Comte est aimé;  
Mais apprenez de moi qu'il est fort estimé  
(Don Garcie v, 1026-1027),

evidently suggested by Isabelle in "Don Sanche":

Soit que j'aime Carlos, soit que par simple estime  
Je rende à ses vertus un honneur légitime  
(vv. 289-290).

5. In like manner there can be found in "Don Sanche":

Vos ordres sur mon cœur sauront toujours régner  
(v. 71),

the thought of Elvire in "Don Garcie":

Il ne veut rien devoir à cette violence  
Qu' exercent sur nos cœurs les droits de la naissance  
(vv. 1716-1717).

6. The notion of the revolt against the usurper by the people at large seems certainly borrowed by MOLIÈRE. Compare "Don Sanche" vv. 1538-1540 with "Don Garcie" vv. 1730-1733.

There are other points of resemblance, on which, however, I would not insist, since they might indeed be due to accident alone. Of such a nature are the passages cited by DESPOIS in the notes for "Don Garcie":

Et fais dessus moi-même un illustre attentat  
(Don Sanche v. 95):

Fait sur ses propres vœux un illustre attentat  
(Don Garcie v. 791).

Le rang que nous tenons, jaloux de notre gloire,  
Jette sur nos désirs un joug impérieux  
(Don Sanche 121, 123):

Et ne permettez pas que ce coup glorieux  
Jette sur moi, Seigneur, un joug impérieux  
(Don Garcie vv. 1702-1703).

These passages might indicate that MOLIÈRE had acted "Don Sanche," and the second series may be regarded as significant, since the passages in question are taken from a discussion of the same subject in both plays. Yet a couplet in "Don Garcie" (vv. 1232-1233) seems in fact *borrowed directly* from ROTROU'S "Bélissaire," which MOLIÈRE in no respect imitates.

The same reservation might be made in regard to the correspondence in the proper names of the plays. Of the nine names of characters in "Don Sanche" three are found again in "Don Garcie." The name of the hero of the latter piece occurs also in the text of the former, where he is the usurper (see vv. 82, 650, 678, etc.). On the other hand, Léonor, name of the dowager queen of "Don Sanche,"



is found in a servant of "Don Garcie" (see vv. 602, 607). Inasmuch as theatrical names were conventional, this would prove nothing by itself, but in connection with the previous demonstration and assumption it may have a certain weight.

The question of style in the two plays I will not enter on. The indebtedness of MOLIÈRE to CORNEILLE in this particular has been too often indicated to require notice here. And besides, it would be unfair to claim that "Don Sanche" had influenced the style of "Don Garcie" any more than had "Nicomède" or "Le Menteur." A memory filled, as was MOLIÈRE's, with the best lines of his great predecessor, would betray its dependence only where similar sentiments demanded expression.

#### IV.

My conclusions in regard to the composition of "Don Garcie" are then as follows: MOLIÈRE got the main idea of his piece and certain episodes from a play resembling that of CICOGNINI, but not necessarily from "Le Gelosie fortunée." On this theme he constructed a tragi-comedy after the one most familiar to him, "Don Sanche," imitating the situation, rank and relationship of the characters of CORNEILLE—borrowing the main outlines of the latter's plot, and filling in the various gaps in the action with scenes resembling those of "Don Sanche." Thus his own originality is allowed but little scope. The character of Don Lope, peculiar to "Don Garcie," is superfluous, and is dropped after the second act. The attitude of Elvire and Garcie toward each other contains the greater part of what belongs exclusively to MOLIÈRE, and that he was conscious of this is seen by the use which he afterwards made of their sentiments in "Le Misanthrope," "Amphitryon" and other comedies. The failure of "Don Garcie" is thus seen to result from the timidity of its author, who, entering on a road which, he doubtless felt, led him away from the trend of his inborn talent, relied too confidently on an imposing model and failed to assimilate and make his own the method of another—a method which rather embarrassed than aided his natural inspiration.

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#### THE HISTORICAL HERNANI.

ON the evening of the first representation of "Hernani," the following note was distributed on hand-bills among the spectators:

Il est peut-être à propos de mettre sous les yeux du public ce que dit la chronique espagnole de Alaya (qui ne doit pas être confondu avec Ayala, l'annaliste de Pierre le Cruel) touchant la jeunesse de Charles-Quint, lequel figure, comme on sait, dans le drame de *Hernani*.

"D. Carlos, tant qu'il ne fut qu'archiduc d'Autriche et roi d'Espagne, fut un jeune prince amoureux de son plaisir, grand coureur d'aventures, sérénades et estocades sous les balcons de Saragosse, ravissant volontiers les belles aux galants, et les femmes aux maris, voluptueux et cruel au besoin. Mais du jour où il fut empereur, une révolution se fit en lui (*se hizo una revolucion en el*) et le débauché don Carlos devint ce monarque habile, sage, clément, hautain, glorieux, hardi avec prudence, que l'Europe a admiré sous le nom de Charles-Quint." (*Grandezas de Espana, descanso 24.*)

Nous ajouterons que le fait principal du drame de *Hernani*, lequel sert de base au dénouement, est historique. Cf. BIRÉ, 'V. Hugo avant 1830,' p. 490.

It is plainly seen from V. HUGO's testimony, as quoted above, that there exists some historical incident which he remodelled in the composition of his play. In publishing the following study into the sources of the drama, the writer is aware of the unsatisfactoriness of the results gained; but he is actuated by the hope that some one more favorably situated than himself may be led to compare these results with the sources which were utilized by our poet. Long and unsuccessful search makes it appear probable that the Spanish chronicle of Alaya, which would presumably contain the desired information, is not to be found in this country.

Before proceeding to the main point of our inquiry, it will be in order to consider a few questions of minor importance. In the preface to "Hernani" occurs the following passage:

'Il [V. Hugo] n'ose se flatter, que tout le monde ait compris du premier coup ce drame, dont le *Romancero general* est la véritable clef. Il prierait volontiers les personnes que cet ouvrage a pu choquer de relire *le Cid*, *Don Sanche*, *Nicomède*, ou plutôt tout Corneille et tout Molière, ces grands et admirables poètes. Cette lecture, si pourtant elles veulent bien

faire d'abord la part de l'immense infériorité de l'auteur d'Hernani, les rendra peut-être moins sévères pour certaines choses, qui ont pu les blesser dans la forme ou dans le fond de ce drame.'

Here the query arises, Why did VICTOR HUGO mention the above four names as giving the veritable key to his drama? The following, though of course conjectural, would seem to form a reasonable explanation. From the *Romancero general* are taken those touches of local coloring in which the play abounds, and which give to the dialogue its general atmosphere of reality. The "Cid" would naturally suggest itself on account of the similar quarrel to which it gave rise in the seventeenth century. "Nicomède" is a tragedy of which the author (CORNEILLE) says, "Je ne veux point dissimuler que cette pièce est une de celles pour qui j'ai le plus d'amitié." Its plot is taken from Roman history, and has nothing in common with "Hernani." Though called a tragedy, tenderness and those passions which were held to be indispensable in a tragedy, have no part here; the dominating note is the exaltation of courage and of the proud disdain for misfortune. The *dénouement* is not tragic, but rather agreeable, and thus it appears that although the play partakes of the nature of tragedy on account of the sublimity of its conception, it violates the 'rules' by its composition. There is still another consideration which might have prompted VICTOR HUGO to cite this play in the preface to "Hernani," viz., its language. Almost all of CORNEILLE's plays were severely criticised for the reason that he departed from the so-called 'style noble,' and in an edition of his works, 'Théâtre de Pierre Corneille avec des commentaires,' Paris, 1764, the foot-notes containing such criticism are especially numerous to the play in question. Indeed, it is surprising to note how many turns and phrases especially condemned there, reappear in "Hernani."

As for "Don Sanche," it may have been selected for still another reason. Space does not permit the insertion of the plot; but one might be led to see some vague relation between the two plays, for here as well does the *dénouement* turn upon the discovery of a prince of Aragon in the person of an adventurer who believes himself to be the son of an obscure

fisherman and has entered, as such, the service of the King of Castile. The play itself belongs to the class of the tragi-comedy, which is defined by DESMARETS as 'une pièce dont les principaux personnages sont princes, et les accidents graves et funestes, mais dont la fin est heureuse, encore qu'il n'y ait rien de comique qui y soit mêlé.'—For this and further characteristics of this distinctive class of dramatic composition, cf. PETIT DE JULLEVILLE, 'Théâtre en France,' p. 98 et seq.

The name 'Hernani' is not historical. It is the name of a picturesque little village in the province of Guipuzcoa in the north of Spain. When in the year 1811 Mme. HUGO, the mother of the poet, went with her children to Spain to join her husband, at that time attached to the service of Joseph Napoleon, whom Napoleon I. had named King of Spain, the first stop in the journey after leaving France was made at that village, and the young poet was greatly impressed with its romantic aspect (cf. 'V. Hugo raconté par un témoin de sa vie,' vol. i, p. 146).

The following is the story of Hernani as we gather it from the drama. Hernani is descended from a branch of the house of Aragon. His family and that of Don Carlos have for thirty years been engaged in a bitter feud (v. 98), when finally Hernani's father is taken prisoner by the father of Don Carlos, condemned to death, and executed upon the scaffold (v. 89). Hernani, born in exile (v. 1728), is by virtue of his birth a grandee of Spain (v. 1735), and has a right to the titles of duke of Segorbia and Cardona, marquis of Monroy, count of Albatera, viscount of Gor, his real name being Juan of Aragon, Grand Master of Avis (vv. 1724-1730). Pursued throughout Spain (v. 131), he finds at length a hiding-place in the mountains of Catalonia (v. 134), where, under the name of Hernani, he becomes the leader of a band of outlaws, all of whom, like himself, have some grievance to avenge (v. 128). True to the spirit of his race, he has sworn deadly vengeance on the son of the man who wronged his father (v. 95). With his lawless band, he infests the neighborhood of Saragossa, and contrives to enter the city unknown. While there he gains the love of Doña Sol, fiancée of don Ruy Gomez, duke

of Pastraña. During one of his visits he finds a stranger in her rooms (Act i, scene 2), whom he discovers later (v. 280) to be Don Carlos, King of Spain and prospective Emperor of Germany. He now has a double reason for seeking revenge (v. 391). In conjunction with Don Ruy Gomez he joins the so-called '*sacro-sainte*' league, whose object it is to assassinate Charles rather than allow him to become emperor of Germany. But Charles frustrates their plans, discovers the conspiracy, and threatens to execute all the *noble* conspirators (Act iv). Hernani now discloses his identity (vv. 1719-1734), Charles pardons all the participants (v. 1781), and unites Hernani to Doña Sol (v. 1757).

The history of the time furnishes us with no scene similar to the one which forms the plot of our drama. Charles was elected Emperor of Germany after the death of his grandfather Maximilian, upon the recommendation of the elector Frederick the Sage, of Saxony. If any opposition was made to his election, it was merely upon the ground that it was dangerous to raise to the imperial throne a monarch already so powerful. But the threatening Turk, who was pressing closely upon the eastern boundary of the empire, was a danger clearly enough recognized to cause internal ambitions to be put aside. It was urged that the possessions of Charles were so exposed to the invasions of the Turks that it would be in his own interest to make a vigorous defence. This reason was found to be convincing, the advice of Frederick the Sage prevailed, and the election of Charles V. was nearly unanimous. There was no league (*ligue sacro-sainte*) to crush the imperial eagle in the egg.

After his grandfather's death, Charles was at once proclaimed King of Castile, and Cardinal Ximenes assumed the regency till the arrival of the young King from Flanders in 1517. He brought with him a number of his Flemish favorites, who enriched themselves at the expense of the Spanish people. The discontent grew stronger and stronger, and when Charles was elected emperor of Germany (1519), revolt and rebellion were rife in every part of his domains. These civil wars found their centres of activity in two leagues. One

was the "Junta," a conspiracy of the nobles of Castile, who wished to extort certain privileges from the King. During the lifetime of his mother Juana, they openly advocated depriving him of his royal title, while some even went so far as to desire a marriage between the queen and the prince of Calabria, the heir of the Aragonese King of Naples, who had been detained in prison since the time when Ferdinand had dispossessed his ancestors of their throne. The other league was the "Germanada" (or Brotherhood) of the cities and common people, an association whose origins date back as far as the thirteenth century, and which had for its object the protection of the rights of the people against the nobles. These domestic disturbances had free play from 1520 to 1522, when Charles was absent in Germany for his coronation (1520) and on account of the troubles incident to the Reformation (1521). The following is an episode belonging to the civil wars which raged during those years in almost every part of Spain.

The revolt was especially violent in Valencia. The rebels had been defeated at Oroposa by the duke of Segorbia, and the viceroy, Ferdinand, brother of Charles, had summoned all the nobles for a desperate onslaught. He directed his operations with so much skill, that finally all the cities were subdued with the exception of Xativa and Alcira. In the former city there arrived one day (according to the '*Anales de Aragon desde el Año de 1520-1525*,' by SAYAS RABANERO Y ORTUBIA, Zaragoza, 1667) a man who was

"Membrudo, pelo castaño, pocas barbas y rojas; rostro delgado, ojos zarcos, nariz aguilina, manos cortas, y carnudas; y con mayor exceso los pies; boca chiquita, las piernas cortas y el, de veinte y cinco años. Su habla castellana pura; y llena de cortesanas y de urbanidades. Vestía una bernia, ó manto, capote y calzones de Marinero; y cubriase la cabeza con una galleruza. Su calzado era de abarcas; una de cuero de buey, y otra de piel de asno."

This person appeared one evening at the house of a man who was accustomed to receive such people. He showed himself to be a very agreeable companion, and when asked for his name said he was called '*el hermano de todos*.' He took part in the battles against the Moors, and one day in a



skirmish he killed twenty of them, while he himself came off unwounded. By such deeds, and by preaching in the public square concerning the day of Final Judgment, which he said was near at hand, he acquired great fame. Finally he called the people together in the public square, spoke of the importance of the 'Germania,' and designated as public enemies those who opposed its aims. When by such means he had gained a sufficient number of friends on whose support he could rely, he brought forward the claim

"Que era hijo del Principe Don Juan y de Madama Margarita de Austria: Pero infeliz en averle negado la cuna que merecia. Porque quando le parió la Princesa (despues de muerto el Principe que la dexo preñada) el Cardenal Don Pedro Gonçalez de Mendoza, que la tuvo a su cargo, dió a entender, que avia sido hija, y que falleció luego; imbiandole a él a Gibraltar, para que se criasse humildemente y no conocido, en los pechos de una Pastora. Todo porque heredasse estos Reynos de España el Archiduque Don Felipe el hermoso. Que su Nudriz le solia dezir: Hijo, cree que tu nombre es Don Enrique Manrique de Ribera, y que te aguarda una gran dicha. Este imposible a la razon, creyeron los sencillos, y aprobaron los maliciosos. Entre los quales hubo alguno, que para consecuencia del caso, acordava el tiempo en que vieno Margarita; murió el Principe; y pudo ser el parto; diziendo: Yo tengo memoria, que por Março del año mil quatrocientos noventa y siete el Almirante de Castilla traxo a Madama Margarita; y que por Octubre murió el Principe Don Juan en Salamanca: de manera, que segun la edad de Don Enrique, y lo que dize y haze, el es su hijo sin duda."

He was no longer called 'hermano,' but Don Enrique, or 'el Rey Encubierto.' The people established for him a palace and all the paraphernalia of a royal court. He was economical and very modest in his bearing, and became a great favorite with the people. "Se hazia tan bien visto, como si fuera su verdadero Principe. Veinte cavallos suyos y a su costa, todos los dios (a la primera luz) espiavan la huerta, y corrian los contornos de la Ciudad; porque no se le escondiessen los designios contrarios." When the viceroy heard of this, he proposed at once to use all means in his power to kill or capture the pretender. He succeeded one night in concealing himself with his soldiers in the woods around Xativa. During the day he provoked

the 'rey encubierto' and his followers to a battle, in the course of which the false king himself was wounded, and more than two hundred of his party were killed. He escaped, however, to Alcira, and the city of Xativa passed into the possession of the viceroy. When the impostor king had recovered from his wounds, he entered into a conspiracy with some of his friends in the city of Valencia, the object of which was to surprise the garrison and to place himself in possession of the city. He entered Valencia by night and laid his plans. His accomplices were on the following night to open one of the city gates to him and his followers. But the conspiracy was frustrated, and the impostor taken prisoner and executed.

In order to keep alive the revolt, the leaders of the 'Germania' found another person, who resembled the 'rey encubierto,' and gave out that the latter had not been killed. They instructed this new impostor what to say and how to act, and the people were deceived. But some friend of the government betrayed his hiding-place, and he was promptly taken prisoner and met the fate of his predecessor. ('Anales de Aragon,' l. c., Chaps. lviii and lxviii).

The infante Don Juan, whose son this impostor claimed to be, was the eldest son of Ferdinand and Isabella, born in the year 1478. In 1497 he was married to the princess Margarita of Austria, but died in the same year, leaving the princess *enceinte*, and she was soon after delivered of a stillborn child. When Isabella died, only Juana remained as the sole successor to the throne of Castile and Aragon. History tells of no foul means by which Philip or his son had usurped the title and possessions of the son of Juan, as one might be led to think from "Hernani" v. 568.

If V. Hugo had in mind this incident of the history of Aragon, we should have in the 'rey encubierto' the prototype of Hernani, the bandit who claims to be John of Aragon. He has merely changed his name (Don Enrique) to that of the prince from whom the impostor claimed to be descended.

There is still, however, another point which calls for explanation. Hernani gives as

reason for seeking vengeance upon Don Carlos, that the father of the latter has caused his (Hernani's) father to be executed on the scaffold (vv. 118, 567, 1728, 1729). It is possible that the following incident in the history of Aragon served as the basis of this feature in the play of "Hernani."

The King Juan II. of Aragon in the year 1476 had given to Don Alonso, his natural son and hence half-brother of Ferdinand the Catholic, the *baronia* of Arenos in the kingdom of Valencia; and Don Jayme of Aragon, nephew of the latter, duke of Gandia, count of Ribogorza and Denia, put himself in possession of Villahermosa, chief town in the above-mentioned baronage. His father had been dispossessed of Arenos, but Don Jayme advanced a claim that this province belonged by right to the first-born of his family, and that if his father had committed deeds for which *he* had been justly deposed, these reasons could in no wise attach to him. Don Gomez Suarez de Figueroa and other captains hastened to the spot, to oppose him in the name of the king. Don Jayme was declared a rebel and condemned to death. His title was taken from him and given to Don Alonso of Aragon, who was created duke of Villahermosa. Don Jayme defended himself for a long time, but want of food and drink finally forced him to surrender. He was taken to Barcelona and publicly executed as a notorious rebel (1479). His title and possessions were given to Don Juan of Aragon, son of the duke of Villahermosa. (ZURITA, 'Anales de Aragon,' Zaragoza 1610, vol. iv, libro xix, cap. lxi; and libro xx, cap. iv.)

Allowance being made for the liberty of the poet, the above episodes may be regarded as furnishing the key to VICTOR HUGO's remark above quoted, "que le fait principal du drame de *Hernani*, lequel sert de base au dénouement, est historique." Hernani is the 'rey encubierto.' In the play he calls himself John of Aragon, and does not claim to be the son of the infante Don Juan, but that of Jayme of Aragon, the only prince of Aragon to my knowledge publicly beheaded during the time demanded by our drama. The father of Charles V. is not taken into account at all, and for Don Alonso, to whom the possessions

of Don Jayme were granted, is substituted his half-brother Ferdinand, at the time king of Aragon, who condemned Don Jayme to death. To be sure, the names of the play differ from those of history, but V. HUGO himself changed his mind in regard to them during the composition of the play. Among the variants of the *édition définitive* occur the following lines:

Ce Hernani, dit-on, n'est autre que don Jorge  
D'Aragon, se disant duc de Segorbe, né  
Dans l'exil, fils proscrit d'un p<sup>re</sup> infortuné  
Qui, pour avoir aimé la reine comme une autre  
Finit sur l'échafaud sa lutte avec le vôtre.

Here the name *Jorge* is employed as a suitable rhyme with *forge* in the preceding line, and the cause of the father's death is changed as well. The play now merely says,

'Les pères ont lutté sans pitié, sans remords  
Trente ans.'

From this, it follows plainly that such minor divergences may be disregarded, in attempting to determine the historical basis of the plot.

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#### NOTES ON AMERICAN PRONUNCIATION.

IN October, 1890, I sent to all the members of the Modern Language Association and the American Dialect Society, and to some other persons, a circular containing questions about their usual pronunciation of certain English sounds. My object was not dialect study in the common sense of this term: what I wished was to ascertain some facts regarding the pronunciation of educated Americans in various parts of our country. The dictionaries, which, as a rule, simply copy one another, afford little or no clue to our actual speech. An investigation in this line is, therefore, in my opinion, necessarily the first step in the work of a society devoted to phonetics. Such research will be doubly useful if it helps to remind Americans that they have a native language, and that they can better acquire a good pronunciation by listening to cultivated American speakers than by making an oracle of the dictionary.

Of the 180 responses that I received to my 500 circulars, I left out of account, for obvious reasons, thirteen very interesting ones from foreigners; and, as many persons who replied to the circular omitted some of the items, the average number of registered answers to each question is only about 155. They come from 25 States and Nova Scotia. New York and eastern Massachusetts make a very satisfactory showing; Virginia, Pennsylvania, Ohio, Maine and Connecticut are fairly well represented; the returns from other parts of the country are rather scanty. Readers should bear these facts in mind while examining the figures that follow.

The answers were, in nearly all cases, apparently made with perfect frankness and with the greatest care. As they were often accompanied by explanatory notes, I have been able to gather much useful information in addition to the facts for which I was searching. I have now nearly ready materials for two more circulars. The combined results of these three investigations will, I think, throw some light on the principal variations in the speech of well-bred Americans.

The characters I use in this report are those of the American Dialect Society: *a*=*a* in 'father,' *v*=*u* in 'hut,' *æ*=*a* in 'hat,' *e*=*e* in 'pet,' *ē*=*u* in 'hurt,' *ɜ*=*e* in 'butter,' *i*=*i* in 'hit,' *i*=*ea* in 'heat,' *o*=*o* in 'hot,' *δ*=*o* in 'hole,' *δ*=*o* in New England 'whole,' *ɔ*=*au* in 'haul,' *u*=*u* in 'pull,' *ū*=*oo* in 'pool.' To these I have added *ɥ*, representing a sound intermediate between *i* and *i*; and *ɤ*, denoting a vowel between *e* and *æ*. By a "rounded" vowel I mean one pronounced with the corners of the mouth closed. I designate by the term "Middle States" New Jersey, New York and Pennsylvania; my "West" consists of Illinois, Indiana, Iowa, Kansas, Michigan, Missouri, Ohio; my "South" comprises Alabama, Georgia, Kentucky, Louisiana, Maryland, North Carolina, South Carolina, Tennessee, Virginia.

#### I. AMERICAN VOWELS.

##### v.

Among all my correspondents I find only eight who seem to have the "back" *v*, which is, I suppose, the usual one in England. They are all from Massachusetts or further north.

It may, perhaps, safely be said that our ordinary *v* is pronounced further forward, and is more akin to *ɛ* than is the *v* of England.

##### æ and e.

Out of 153 persons thirty, twenty-five of whom are from New England or the Middle States, say that they do not make a very great distinction between *e* and *æ*. They probably use *ɛ* for *e*. This is, according to SWEET, the case in North English and Scotch.

##### ē.

It appears that 75% of us round the *ē*. The unrounded *ɛ*'s seem to be rather evenly distributed through the States. Virginia, however, has but one unrounded *ɛ* out of eleven. I can find in SWEET no mention of a round *ē* in England.

##### o.

In the greater part of the United States *o* (as in 'hot'), which in England seems to be always round, is usually unrounded. In New York I find only two cases of rounding, out of 23. From this State to Maine there seems to be a gradation: in Connecticut, western Massachusetts and Vermont unrounded *o* appears to prevail; while in Rhode Island, eastern Massachusetts, and Maine rounding is evidently the rule. The returns are as follows: for rounded *o* 70% in New England, 16% in the Middle States, 19% in the West, 26% in the South.

##### oi.

On the question regarding the first element of the diphthong *oi* (as in 'boy'), the percentages in New England and the Middle States are: *δ* or *δ*, 36%; *ɔ*, 55%; *o*, 9%. The West and South are almost unanimous for *ɔ*. In England, according to Sweet, the sound is a "wide" *δ*, sometimes an *oi*.

#### 2. VOWELS BEFORE R.

According to my answers, *r* before a consonant is regularly pronounced as *r* by 81% of the careful speakers in the West, 64% in the Middle States,\* 37% in New England, and 24% in the South. It is, however, probable that many of the New Englanders and Southerners

\* Professor LANMAN, of Harvard, tells me that the vowel he heard from Englishmen in India was regularly *o*.

\* *R* is, I think, pronounced almost universally in western and central New York and in southern New Jersey.



who report themselves as pronouncing the *r* really sound it only occasionally. In calculating the following percentages, I have assumed that persons who habitually pronounce *r* before a consonant pronounce final *r* also.

**e or ē before r + vowel.**

English accented *e* before *r* + vowel is pronounced *ē* by many Americans. For the words containing this combination (I added 'squirrel' to the list) the returns are as follows: *e* in all the words, or all but one, 42%; *ē* in all, or all but one, 40%; *e* in some, *ē* in others, 18%. In New York the figures are 40, 40, 20. In eastern Massachusetts and, apparently, Pennsylvania and New York City about two-thirds of the people give an *e*; the South inclines toward *ē*, which is decidedly the favorite in the West. The one word that forms the exception in the first two classes is in 21 instances 'squirrel,' in a few scattering cases 'borough,' 'thorough,' or 'worry.' Eight of my correspondents (six of them from Boston) say *skwiril*, probably an artificial pronunciation.

*ē*.

I have already given the general figures for the rounding of *ē*. It remains to be seen whether the vowel is affected by the presence or absence of the *r*: *ē* is rounded, where *r* is pronounced, in 69% of the cases; where *r* is not pronounced, in 78%. It does not, however, necessarily follow that the insertion or retention of *r* is the cause of this difference.

**e, ē, or æ before final r.**

In words riming with 'there': *e*, 20%; *ē*, 26%; *æ*, 54%. In Massachusetts, New York and Ohio the proportions are about the same as in the general average; in Virginia seven-elevenths of the answers show *æ*, in Pennsylvania only three-elevenths. Where *r* is pronounced as *r* we find: *e*, 22%; *ē*, 25%; *æ*, 53%; where *r* is sounded *ɹ*: *e*, 14%; *ē*, 24%; *æ*, 62%.

**i, y, or i before final r.**

In words riming with 'here': *i*, 31%; *y*, 38%; *i*, 31%. Massachusetts favors *y*, New York *i*; nobody has reported an *i* from New York City. In the Carolinas and Louisiana the pronunciation of 'here' is stated as *hyv*; one Virginian gives the same thing. Another

Virginian, one contributor from South Carolina, and two from Maryland give *hyeɹ*.<sup>3</sup> Where *r=r* we have *i*, 34%; *y*, 32%; *i*, 34%; where *r=ɹ*: *i*, 25%; *y*, 48%; *i*, 27%.

**ō, ô, or ɔ before final r or ɹ.**

In derivatives from words ending in *ō* (as 'blower,' from 'blow') all my contributors but two give *ō* or *ô*.<sup>4</sup> In words like 'core,' 'door' I find that *ɔ* is regular in New York City and common in the vicinity of Boston, but rare in the rest of the country. From all the West and South I have received only three cases of *ɔ*, two of them from Maryland and one from Indiana.

**ō, ô, or ɔ before r + vowel.**

Those who pronounce *ɔ* in words that rime with 'door' generally give the same sound in derivatives from such words (as 'flooring,' 'gory' 'roarer' 'storage'), and about half of them pronounce *ɔ* before *r* + vowel in words that are not felt to be derivatives (as 'chorus,' 'story'); other persons have, with only one or two exceptions, *ō* or *ô* in both sets of words.

**ō, ô, or ɔ before r + consonant.**

In words like 'court,' 'fort,' 'source,' the general average is: *ōr* or *ôr*, 40%; *ôɔ* or *ôɔ*, 43%; *ɔr*, 5%; *ɔɔ*, 5%; *ɔ*, 7%. Persons belonging to the last category make no distinction between 'court' and 'caught.' Those who pronounce *ɔr*, *ɔɔ*, *ɔ* are chiefly from the vicinity of New York City and Boston. The South, except Maryland, is almost unanimous for *ôɔ*. The West favors *ōr* or *ôr*.

**ɔ before r + consonant.**

For words like 'sort' we have: *ɔr*, 46%; *ɔɔ*, 23%; *ɔ*, 31%. It appears that in eastern Massachusetts, New York City and the South about half of the cultivated people say *ɔ*, making no distinction between 'sort' and 'sought.'

<sup>3</sup> During a journey through Maryland, western Virginia and eastern and central Tennessee I heard *yɪə*, *yɪɹ*, *yɪ* and *yv*, but very seldom any form with *h*. The commonest pronunciation seemed to be *yɪ*.

<sup>4</sup> In my circular I made no endeavor to distinguish between *ō* and *ô*, as I feared that such an attempt would merely confuse most readers. I therefore chose as a key-word 'whole,' which, in the greater part of the United States, admits of two pronunciations, *hōl* and *hōl*.

Pennsylvania and the West are almost unanimous for *ɔr*.

**ɔr and ɔ before consonant: distinctions.**

Of the persons who answered my circular 73% make a distinction between 'borne' and 'born,' 77% between 'coarse' and 'corse,' 81% between 'hoarse' and 'horse,' and 81% between 'mourn' and 'morn,' the first word of every pair being pronounced with *ɔ* or *ɔr*. About half of those who make no distinction are from the neighborhood of New York City or Boston, and more than half always pronounce *ɔ* before *r* (unless a vowel follows).

Out of some 160 persons only five distinguish between 'course' and 'coarse,' 10 between the second syllable of 'afford' and 'ford,' four between 'forth' and 'fourth,' 29 between 'hoard' and 'horde.'

**ɔ, u, ɔ, ɔr, ɔ before final r.**

'Poor' is, perhaps the best example to use as a type of words ending in *ur*. The general percentages are: *ɔ*, 61%; *u*, 30%; *ɔ*, *ɔr*, 9%; where *r=r*: *ɔ*, 76%; *u*, 23%; *ɔ*, 1%; where *r=ɔ*: *ɔ*, 54%; *u*, 30%; *ɔ* or *ɔr*, 16%. In the South, where the popular form of all these words seems to be *pɔɔ* (or *pɔ*), etc., we find: *ɔ*, 48%; *ɔr*, 48%; *ɔ*, 4%.

For 'sure' the returns are: *ɔ*, 54%; *u*, 39%; *ɔ*, *ɔr*, 7%; in the South: *ɔ* or *u*, 59%; *ɔ* or *ɔr* 41%.

For 'your' the results are somewhat different: correspondents from the West all give *ɔ* or *u*; from the Middle States all but three give *ɔ* or *u*; from Connecticut all give *ɔ* or *u*; but from the rest of New England 67% are for *ɔ* or *u*, 33% for *ɔ* or *ɔr*; and from the South, 8% for *ɔ*, 84% for *ɔr*, 8% for *ɔ*. The general percentages are: *ɔ*, 40%; *u*, 30%; *ɔ* or *ɔr*, 20%; *ɔ*, 10%. The *ɔ* seems to be particularly common in the vicinity of Boston.

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**SOME PECULIARITIES OF GENDER  
IN THE MODERN PICARD  
DIALECT.**

CHANGES in gender in the Romance languages have been produced chiefly by two causes: the influence of words having a like sound

or of words of which the termination has a like sound, and the influence of words having a meaning such that they call into the mind at the same time other words through the principle of association of ideas. Briefly stated, the two influences are those of sound-analogy and association of ideas. These two principles explain most of the gender changes in Picard. *Malice* in French became masculine through the phonetic influence of *vice* and other masculine words ending in *-ice*; *étude* in French became feminine through the influence of other feminines ending in *-ude*. Through the influence of the association of ideas *mer* became feminine by affiliation with *terre*; under the same influence *minuit* became masculine, through association with *midi*.

The words in the list I give, may be divided into two classes: (1) dialect words corresponding to French words which also at some period changed their gender, and (2) words which have changed in Picard but not in French.

The following words are feminine in Picard:

*ɛspaʃ*—SPATIUM. Examples are given by LITTRÉ<sup>1</sup> of its use in the feminine in the French of the fourteenth, fifteenth and sixteenth centuries. DARMESTETER and HATZFELD<sup>2</sup> also give examples from MAROT and CALVIN of its use in the feminine. The change in gender is due to the influence of words of like termination, such as *plaʃ*, *faʃ*, *grimaʃ*, etc.

*ɛgzɛpl*—EXEMPLUM. An example of this word used in the feminine is cited by LITTRÉ from the eleventh century. D. & H. give an example of its use in the feminine by MONTAIGNE, and also cite VAUGELAS as authority for the statement that it was generally of that gender in Paris in his time.

*ɛvɑʒil*—EVANGELIUM. This is found also by LITTRÉ used in the feminine in the thirteenth century, and by D. & H. in the sixteenth. The change in gender is due either to the influence of words of like ending, such as *pile*, *ville*, *pupille*, etc., or to association with *Bible*.

<sup>1</sup> When LITTRÉ is mentioned in this article his 'Dictionnaire de la langue française,' s.v., is referred to.

<sup>2</sup> When D. & H. are referred to, it is their work on 'Le seizième siècle en France,' pp. 246-250, that is cited.

*gnær*—HONOREM. In French this word was always feminine till the sixteenth century, i. e., till the time of the movement of the grammarians to change all words from Latin nouns ending in -OREM back to their original Latin gender. The dialect has remained true to the usage of the early French.

*ofis*—OFFICIUM. An example of its use in the feminine is given by LITTRÉ from the fifteenth century, and one by D. and H. from the sixteenth. In French it is also used in the feminine with the meaning *pantry*. In Picard, however, it is feminine in all significations. The change in gender is due to the influence of the large class of words derived from Latin abstract nouns in -itia.

*šimtjer*—COEMETERIUM. It was also used in French in the feminine in the fifteenth century, and, in the sixteenth century, it was used in both the masculine and feminine.<sup>3</sup> At that time the form *cimterre* is found, and there can be little doubt that the change in gender is due to popular etymology. The popular mind associated it with *terre*. The change in gender probably arose first in the Eastern dialects, where TERRAM became *terre*, and where also the termination -ERIUM of COEMETERIUM gave -iere. The form *terre* had penetrated into Picard, and is found in the 'Dit dou vrai Aniel' (40).

*setim*—CENTESIMUM. LITTRÉ remarks that it is a common fault to use this word in the feminine in French. The change in gender is due to analogy with words ending in -ime; e.g., *lime*, *cime*, most of which are feminine.

*kleržé*—CLERICATUM. This word has followed the analogy of nouns formed from Latin abstract nouns with the ending -TATEM.<sup>4</sup>

*er*—AËR. The change in gender in the dialect is due to the influence of words derived from Latin forms in -ARIA.

*uvraž*—OPERATICUM. LITTRÉ cites an example of its use in the feminine from the fifteenth century, and D. & H. give one from the sixteenth. The change in gender is probably due to association with *œuvre* (or perhaps with *rage*).

<sup>3</sup> D. & H., p. 246.

<sup>4</sup> SUCHIER in GRÜBER's 'Grundriss,' vol. i, p. 647.

*grdjel*—O.H.G. URGUOL. There is no mouilliation of the / in this word in the modern Picard, and it has become feminine after the analogy of feminine nouns from Latin forms in -ALEM.

*ræm*—RHEUMAM. An example of its use in the feminine is cited by LITTRÉ from the sixteenth century. It has followed the analogy of words in Latin having the termination -UMAM.

*apotem*—APOSTEMA. This has followed the analogy of feminine words ending in -eme, such as *crème*.

*supirjel*—SUSPIRACULUM. There is no mouilliation of the / in this word in modern Picard. The change in gender is due to the same cause which produced it in *grdjel*.

*org*—ORGANUM. This word is feminine in both singular and plural in Picard. In French the word has fluctuated between the masculine and feminine at different periods. Formerly the Academy considered it feminine in both numbers, but the last edition of its dictionary gives it as masc. in the singular and fem. in the plural. The patois avoids this clumsy usage.

*artik*—ARTICULUM. I find no example of this in any text in the feminine. Final / after a consonant is dropped in Picard. After the fall of the / the gender changed after the analogy of words from Latin forms in -ICAM, such as *brique*, *boutique*, etc.

*œl*—OCULUM. This is feminine in the singular in Picard, and masculine in the plural—when it is pronounced *iæ*. The change in gender in the singular is due to the influence of words whose ending represents the Latin termination -OLAM.

The following words are masculine in Picard:—

*qm*—UMBRAM. In the Middle Ages it was used in both genders in French, but in the sixteenth century it was always feminine. (cf. LITTRÉ. s.v. *ombre*).

*Kravat*. This word is of historical origin. In French the word was originally applied to a Croat horse, and then to a cavalry soldier; afterwards, with a change of gender from the masculine to the feminine, it was



applied to a neck-tie of a particular kind worn by the Croats. The word has kept in Picard the same gender which it had in French before its latest change in meaning. JOUANCOUX finds the word used in the masculine in an inventory made at Amiens in 1670.

*gartjer*—Celtic *GÂR*. The word is also found in the masculine in FROISSART,<sup>5</sup> and JOUANCOUX also cites an example from the 'Evangiles des Quenouilles.'

*dē*—DENTEM. Many examples of its use in the masculine are cited by LITTRÉ from the twelfth to the fifteenth century. It is also used in the masculine in 'Aucassin et Nicolette' (xii, 22) and in the 'Roman de Carité' (iii, 8).

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#### SPANISH AMERICAN WORDS.

AN exhaustive and accurate study of the Spanish elements which have in this country entered our language, would be an appropriate task for some member of the American Dialect Society. This article may suggest something of the interest of the subject.

In the region of the Southwest, where the English civilization has not overpowered and nearly obliterated the Spanish civilization, the use of the Spanish language has had a decided influence on the English tongue and has added not a few words to our common speech. Here two dialects of the Spanish language have been spoken, and consequently the influence on our own language has arisen from two sources. The first source is the old Castilian language, still used by the few remaining aristocratic families of pure (?) blood. I say *old* Castilian, for several centuries of use in the provinces have changed it but little from the form in which it was introduced into the colonies from the continental Spanish. Even now it differs but little from modern continental Spanish, for the Spanish language, as compared with other modern languages, changes but little from century to century.

<sup>5</sup> Glossaire du Patois picard, s. v.

<sup>6</sup> Cited by LITTRÉ, s. v.

Indeed we are told that the language spoken by the people in the rural districts of Old Spain is retained through its constant use in the commercial contact of these people with the better classes of the towns. However, it seems that the literary language of Old Spain has changed far more than the language of the provinces, and in an entirely different way. But this only illustrates a well-known law, that old forms of speech are retained in the colonies and remote parts of a nation, while more rapid changes are to be noted in the intelligent and progressive centres.

Thus, we find in the provinces that the *ll*-sound loses its force and is used as a long *i*-sound, or more properly as a long *i*-sound with a slight breaking. Also, that the *ñ*-sound so prominent in continental speech, is in the provinces suppressed to a smothered *n*-sound. Likewise the *b* is used interchangeably with *v*, with a tendency to substitute the *v* for the *b*. (It has been maintained that these changes are noticeable in a comparison of the language of the rural districts of Spain with those of the centres of intelligence.) The old Castilian families using this speech are rapidly disappearing from the country: their great estates have passed into the hands of others and their prominent position in society is gone.

It is chiefly through the second source, the Mexican dialect, that words have found their way into the common speech of our country. It is through the language of the common people, through the Spanish language clipped and degraded by the commingling of unlettered Spaniards with an inferior race, that words find their way into English. It was the policy of Spain to amalgamate conqueror and conquered into one homogeneous nationality, and the results of this attempt are plainly visible in the nature of the language produced. The Mexican dialect is quite extensively used in New Mexico and California by the great majority of the people of Spanish blood and their native converts to Christianity. This language is also quite commonly used as a matter of convenience by those associated in business with the Mexican race. But what concerns us most in the consideration of this topic is the fact that this dialect is furnishing the English language with words, some of

which are to be used as a matter of convenience for a time, and others to be permanently incorporated into our common speech. I will mention a few of the latter class which seem to admit of universal use and appear indispensable to an intelligent expression of thought; afterwards I shall refer to others in common use in certain sections of country by certain classes of people.

*Adobe.* Prominent in the first class is the word *adobe*, meaning sun-dried brick. The greater number of the primitive houses and public buildings of the Spanish colonists were constructed of this material. It is not uncommon to see these old buildings, some of them at present over a hundred years old. By those familiar with this style of architecture the word *adobe* is used without question as the only term that will exactly describe it. It is frequently used as a substantive, as "an old *adobe*."

*Cañon.* No other word will express just what the word *cañon* does, so long as the mountains on the western half of the continent retain their present structure. It is indispensable, for the words gulch, valley, gorge, fail to convey the exact meaning. It is of universal use as applied to a channel with high walls formed by an upheaval or by the erosion of water, or probably by both. Its specific meaning is apparent to one familiar with western mountains. In common speech it is frequently applied indiscriminately to a valley or gorge of any description whatever.

*Tules.* This is a common expression for a rush or water-reed that grows along the bays and rivers of California. The word was in common use by the Spanish population and has continued to be about the only designation for this species of rush. BRET HARTE in his 'An Apostle of the Tules' speaks of the "ague-haunted *tules*."

*Bonanza.* It is difficult to determine whether this much-used word will obtain a permanent place in our language. It found a ready use in mining times as an expression of good fortune in the discovery of a rich mine. Originally it meant "fair weather at sea," but now it is applied indiscriminately to a treasure of any sort. Its specific application

to the great silver mines of Nevada has tended to give it a prominence in use.

*Fandango.* This word has been long used in America. It is the name of a dance brought into the West Indies by the negroes of Guinea. It has been frequently used to designate any sort of a dance of a low order, but should be applied to a dance of the common people written in three-eight time. The dance is practiced to such an extent by the Spanish-Americans that it has been nationalized.

As the Spanish and English speaking people mingled at a time when the tending of flocks and herds was the chief occupation, many of the new words adopted refer to this industry. A few of this class will be mentioned.

*Corral.* This word originally meant a circular yard formed by setting posts in the ground and fastening them together with thongs of raw-hide. The *corral* is essential to the herder as a place where his stock may be collected for the purpose of protection or for successful handling. If the *ranchero* wishes to capture a certain horse to ride, the whole band is driven into the *corral* and the *vacquero las-soes* the one desired with his *lariat*. The *corral* is one of the first structures built by the herder on his arrival in a new territory. The farmer of the far west never says "cow-pen," "barn-yard" or "farm-yard," he says *corral*. The word is applied indiscriminately to any small enclosure for stock.

*Vacquero*, according to its strict etymology, means 'cow herder' or in more common English, 'cow-boy.' However, this is not its better use, although it is frequently so applied. The *vacquero* is pre-eminently a horseman and a horse trainer. He is frequently employed to tend stock, but his chief business is to manage wild horses or to tame *broncos*. The horses of a *rancho* frequently run at will, unfettered by bit, bridle or even halter, until they are desired for use. Here is the difficult work of the *vacquero*. He drives the band into a corral, captures the one to be ridden, succeeds in getting a bridle or *jácquima* on his head, blindfolds the animal, puts the saddle on, mounts for the ride, and then removes the blind. Then begins a series of antics on the part of the animal, and the rider is fortunate if he keep his seat through

them all. This process must be repeated from day to day until the animal is domesticated. Sometimes the *vacquero* finds steady employment at a single *rancho*, and sometimes he goes from one to the other plying his trade as there is need.

*Ranch* is from the word *rancho* and was first used in connection with the land-grants to the Spaniards in the Indies. It is of Spanish American origin. The word *ranch* needs no comment. It sounds a trifle inelegant in contrast with the long accustomed word 'farm,' but it has succeeded in entirely replacing this word in many sections of the west. It is doubtful if it will retain this prominence as the large ranches are broken up into small farms and a diversity of agriculture is introduced.

*Rodeo*. It is in connection with the rearing of stock that this word is commonly used. In pastoral territories all stock runs somewhat at large, consequently the property of different individuals is widely scattered and commingled. To sort the stock and accredit each owner with his property, the annual or semi-annual *rodeo* or "round up" is held. Each owner sends one or more representatives to the *rodeo*. The cattle are "bunched" in the open field, and the *vacqueros* proceed to separate from the band each owner's stock. This requires great skill of the horsemen. In the olden time a judge (*huez de campo*) presided over the field-assembly and judged of the rights of each according to customary law. The word *rodeo* comes from the Spanish *rodear*, 'to surround, to compass.' Its vulgar pronunciation is "rodeer."

*Loco* is a good old Spanish word meaning insane, crazy or crack-brained. It is specifically applied to horses and cattle afflicted with a strange disease accompanied with variations of insane and idiotic symptoms. It is a common belief that the disease is caused by eating a plant called "loco-weed," of the family *Leguminosae*, genus *Astragalus*. But this has not been proved, and there are many different theories concerning it, some attributing the cause to the use of bad water, some to poor food, and others to too much food, etc. The animal afflicted with the disease stops, trembles, staring all the while in an insane mood, snorts and springs sudden-

ly to one side as if dodging a blow. It apparently sees things that are not, and is a victim to strange hallucinations. Becoming useless, it is turned out to take the chances of partial recovery or final death. The term has a wide application in common use. A person not quite sound in mind or rational in thought is said to be *locoed*, or is "loco," as the term is frequently applied. It is quite curious that the plant is also called "rattle-weed" from its peculiar properties, and that the term "rattled" is derived from the idea of its effect on animals. Consequently the word "rattled" designates a mild form of locoism.

*Bronco* is the name applied to a wild or untamed animal, as a *bronco* colt or a *bronco* horse. Sometimes it is applied colloquially to an unruly boy.

To pass to the words of the second class, there are a multitude of those which are used by persons of certain sections or by special classes. I will mention a few: *sombrero* 'hat,' *lariat* 'raw-hide rope,' *jácquima* 'head-stall' or 'halter,' *reata* 'rawhide rope,' *hacienda* 'estate,' *compañero* 'companion,' *vara*, a Spanish yard-stick, etc.

There are many short phrases in common speech which are temporary in use, such as *mucho frío*, *mucho caliente*, *poco tiempo*, *muchas gracias*, *si Señor*, etc. Their chief influence is exercised in detracting from the use of good English. But to the student of institutions nothing is more interesting than the names of places which so copiously illustrate the former domination of another race. As the Roman, Saxon, Dane and Norman have left their monuments in England, so we find in the names of the mountains, rivers, towns and political divisions of the land evidences of a preceding civilization. In most cases the names have been carefully selected and doubtless will remain unchanged. The country is still full of the names of the saints, patrons of early expeditions and enterprises. Santa Barbara, Santa Fe, San Diego, San Francisco, Los Angeles and Sacramento bring vividly before us the labors of the religious orders and of the *padres* who attempted to establish a civilization in a new land. Pioneers they were who broke the virgin soil and settled a new state. So too in *Alameda*



'the grove,' *Fresno* 'the alder,' *Alcatraz* 'the pelican,' *Lobos* 'the wolves,' and in a thousand other words, we have evidences of a Spanish nomenclature without a Spanish civilization. Likewise *Puebla* reminds of the village common, and *alcalde* of the chief officer of the town. We need not omit from this medley of words "Monte del Diablo," and the legend of the appearance of the wearer of the cloven hoof, with the tradition of strange sights accompanied by the noise of clanking chains.

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#### THE FRENCH TENSES.

*Grammaire de la langue française* d'après de nouveaux principes concernant les temps des verbes et leur emploi par le docteur I.-M. RABBINOWICZ. 2<sup>me</sup> édition. Paris: Bouillon. 1889. 8vo, pp. xxxi, 207.

*Tout est dit et l'on vient trop tard après deux cents ans qu'il y a des hommes et qui . . . écrivent des grammaires françaises.* Such is the natural feeling on opening the 'Grammaire de la langue française d'après de nouveaux principes concernant les temps des verbes et leur emploi,' by Dr. RABBINOWICZ. But a careful perusal of the work has convinced me that it is truly entitled to the claim set forth, —that the element of novelty is indeed present (albeit there is some difficulty in detecting the principles), and that if the author has embodied in his other works—ranging as they do from Grammars of the French, Latin, and Hebrew tongues to Scripture History, *via* treatises on English pronunciation, on the civil and criminal legislation of the Talmud, and on "Les Poisons de Mainonide"—as much observation and acumen as in his "Grammaire française," he is indeed a conspicuous illustration of the great powers and versatility of the race to which he belongs.

Dr. RABBINOWICZ, although claiming novelty only for his theory of the use of verbs, has included his treatment of this subject in a complete grammar. The wisdom of this course is hardly obvious, as on all but the verbs he has little to say that is not far more exhaustively treated by other grammarians, with here and there a clever way of putting a

rule (p. 130, 1st par.); here and there an innovation that is scarcely an improvement, such as the substitution of the terms *ante-verbal* and *post-verbal* for *conjonctif* and *disjonctif* (pp. 57-58); here and there a totally inadequate exposition, as in the case of the declension of the relative pronouns (pp. 60-61). But, with the exception of the Appendix (on the orthography of the nasal syllable *ã*, and on the orthographic doubling of consonants), which seems to me of small usefulness, it is by his treatment of the verbs that our author would be judged, and to that we will turn at once.

The first thing that meets the reader is a complete remodelling of the nomenclature of the French tenses, founded on uses of them that are not covered by the theory implied in their names. Because the tense called *plus-que-parfait*, for instance, is not unfrequently used without the past action to which it is prior being stated, Dr. RABBINOWICZ rejects this name. Again, he is at a loss to account for the fact that the tense named *passé défini* in French is called "past indefinite" in Italian, and he might have added in Greek.—Now it does not take a John Stuart Mill to be dissatisfied with names, since their connotation is ever changing: but it is well to make sure that you realize what can be said in their defence before you throw them out, otherwise it might be argued that a fuller understanding would have won them more regard. The names that obtain in French grammars for the tenses of verbs are unsatisfactory, mainly because they are too special to the French language and do not point clearly enough to the correspondence of the French tenses with the tenses of other languages—a thoroughly characteristic French defect; but that they have a very definite and clear meaning must be understood by whoever wishes to reform them, if he would not weaken his entire argument. Thus, Dr. RABBINOWICZ would have improved his position, if he had shown that he fully realized the force of the present nomenclature, and yet was equal to the suggestion of a better: if, for instance, he had given a more substantial reason for his dissatisfaction than the following (p. 4, note):

Les grammairiens français donnent au présent-parfait le nom de passé indéfini. Les

motifs de cette dénomination sont évidemment mauvais, puisque tous les grammairiens italiens donnent à cette forme le nom de passé défini. Je crois donc que les Italiens ont raison de rejeter la dénomination française: les Français ont raison de rejeter le nom italien, tandis que moi j'ai deux fois raison en rejetant l'un et l'autre.

This one touch of humor in the whole book seems singularly misplaced, as there was afforded by this anomaly a most useful opportunity of showing how the same thing may be differently viewed. That tense which is always made definite in point of time by an external indication, whether explicit or implicit, the Greeks and Italians call "past indefinite," since it has always to be accompanied by this external indication, and is consequently not definite by itself: the French view is that, as it is always so accompanied, it is always definitely used, and may be called "definite." In the same way, if a statesman has to be protected by a posse of private detectives wherever he goes, he may, according to the point of view, be called the safest, or the most unsafe, of men.

Is the nomenclature proposed by Dr. RABBINOWICZ such as to cover the ground more completely than that which it seeks to displace? His nomenclature hangs mainly on the use of the two names *narratif* (or tense 'that can only occur in narrative') for the past definite, and *figuratif* (or tense 'that can only be fixed by an artist,') for the imperfect. Now the former of these terms has to be very carefully explained (p. 2, note), before it can be made to exclude the imperfects. Why do these not belong in an equal degree to the narrative category? It is as much a part of my story if I say, "The sun shone brightly," as it is to say, "I sallied forth." The name *narratif* has no less to be defined than its predecessor, the name *historical tense* (given by many to the "past definite"), by saying that it is the tense that carries on the thread of the incidents of a story. And even so, we find the imperfect not unfrequently doing that duty (p. 79). Thus the name *narratif* is far from being wholly satisfactory.—As to *figuratif*, why could not a painter depict an action described by a past definite quite as well as an action described by

an imperfect?—*Jésus pria*: surely a HOLMAN HUNT could paint a sublime companion to his "Behold I stand at the door and knock," with no other epigraph than those two words. Is indeed the famous picture by Munkacsy, "Christ before Pilate," anything but a pictorial representation of Matt. xxvii, 11-14, where all the tenses are past definites?—Thus neither of the two new names by which our author proposes to replace the old ones is free from the same reproaches that he levels at the accepted nomenclature.

By this, however, I do not wish to be understood to imply that I undervalue this attempt to put the real force of the tenses in question in a clearer light. Very far from it. Whether or not this nomenclature be the best available (none can be perfect and adequate to all requirements), Dr. RABBINOWICZ has done extremely useful service by enforcing, in the strongest possible manner and with a most praiseworthy wealth of illustration, a point on which too much stress cannot possibly be laid. And for this the thanks of all students and teachers of French are due to him.

His point is that the past definite, or *narratif* as he calls it, "witnesses the beginning of the action expressed by the verb." [*Le narratif*] he writes, *indique un changement d'état ou le passage de l'état qui précédait l'action à l'état nouveau indiqué par ce verbe, ou le passage de l'inaction à l'état d'activité, ou le passage d'une autre activité à celle indiquée par le verbe*. This is excellent, and so is part of the definition of the imperfect, or *figuratif*, which follows: *Le figuratif . . . n'indique pas le commencement*" (p. 77). There is nothing new about this statement: we have seen above that the old name "historical tense" meant just this; but there is much novelty in the extreme prominence that is given to it, in the elaborate deductions drawn from the principle implied, and in the profuse illustrations with which it is supported. Pages 77 to 107 are the most interesting reading I have encountered in French grammar. In these pages Dr. RABBINOWICZ draws from the definitions above given the following deductions. The *figuratif* is used:

1. To describe repetition, habits, disposition, inherent qualities, general state or condition.

2. To describe actions taken subjectively, i. e., *quand l'action est prise au point de vue du sujet de la proposition, tandis que le narratif s'emploie quand l'action est prise dans un sens objectif, c.-à-d. considérée en elle-même, abstraction faite des circonstances ou des dispositions d'esprit du sujet qui ont pu l'amener à agir ainsi* (p. 78).—The best illustration of this occurs under another head (foot of p. 105): *A cela près, il était et il fut en toute chose équitable, intelligent, etc.* (Under this head, too, is brought in, without much appropriateness, the use of the imperfect to introduce a philosophical idea, or a quoted epigram.)

3. To comment upon or give the causes of the action expressed by the *narratif*.

4. Between parentheses, or in parenthetical clauses.

5. Instead of a participle present.

6. To give the contents of a letter, etc.

7. In *oratio obliqua* after *verba sentiendi et declarandi*.

8. Alternately with past definites for the following purposes:

a. To contrast the subjective with the objective presentation.

b. To contrast opinions and feelings with actions.

c. To express priority of time.

d. [This paragraph refers irregularly to the difference between the pluperfect and the past anterior.]

e. To express a result more forcibly as a state.

f. To pause in a narrative, and describe the state reached.

g. To give the preamble or preliminaries to an action which the *narratif* completes.

h. To give relief to the *narratifs*, which become stronger in consequence.

With the exception of the last paragraph (pp. 105-107), there is nothing here but is as sound in theory as it is full in statement. The last paragraph, however, is, I submit, wholly inadequate, and leads me to the mention of what I consider a grave omission on the part of this grammar. Dr. RABINOWICZ takes absolutely no notice of the force so universally attributed to the *past definite*, of marking the *completion* of the action described by the verb. Now, were it only on the ground of its wide

acceptance, this view deserved notice. But there is a further reason for its consideration—the reason that the Latin tense from which the *past definite* is derived most unquestionably possessed the function just indicated, and the French derivative could hardly help inheriting the same. "*Troja fuit*," "*Dixit*," etc., are typical examples of this use; in French, such passages at once suggest themselves as "*Esther*" II, 1:

"Je veux qu'on dise un jour aux siècles effrayés  
Il fut des Juifs: il fut une insolente race . . ."

or: "*La poutre cédait, cédait; enfin elle céda.*"

But Dr. RABINOWICZ seems to be at special pains to avoid any reference to the historical development of the language, and thereby throws away the only philosophical key to the problem of its growth. This is the defect alluded to at the beginning of these remarks. In vain may one search for the principles that warrant, for instance, our author's derivation of the tenses (p. 6). The subjunctive present he derives from the indicative present, and illustrates as follows: "*Indicatif, nous avons, subjonctif, que nous avons*" (!). The present participle he derives from the imperfect indicative, or the converse—whichever you prefer—and appends this remarkable note: *Cela revient au même, si on fait abstraction du développement historique, et qu'on ne pense qu'à la manière dont les étrangers et les enfants qui n'ont pas encore entendu prononcer toutes les formes d'un verbe, font dériver une forme de l'autre*. The result is a most arbitrary scheme of derivation, involving, in the account of the uses of the *narratif*, the omission of that function which is more especially to be referred to its Latin prototype.

As a matter of fact, the *past definite*, in the immense majority of cases where it occurs, is used in French—like the Latin perfect, like the Greek aorist (in one of its frequent functions), like the Italian *past indefinite* so-called—to introduce a *new* action, to witness its beginning: while the *imperfect* takes no cognizance of a beginning. This will at once solve most difficulties, and especial by the following conundrums: —*Paul avait vingt ans à Pâques—Pierre eut vingt ans à Pâques*. Which is the younger?



—Pierre, of course, since he reached that age then and not before.—*Le lendemain le mur eut trente pieds de haut.* What is the context implied?—That the wall is building, since it reached that height on that day. *À six heures du matin je sonnai* (or *sonnais*) *à sa porte.* I am earlier if I use the *imperfect*, since at 6 A. M. I am no longer beginning to ring the bell.

But then, most actions are not spread out over an extended period of time, and it follows that their inception and their conclusion are mostly spoken of in one breath: to do a thing, is to have that thing "done." This use of the participle "done" is very instructive. It shows how the inceptive idea can merge into the completing idea. This twofold connotation is in reality that of the *passé défini*. The mistake hitherto made has been either to underrate or to ignore the inceptive force; the mistake, I submit, that Dr. RABBINOWICZ is here making, is that of ignoring the completing force.

So true is this, that the *past definite* is used in French—in spite of what is so frequently stated by grammarians (and indeed by Dr. RABBINOWICZ himself, p. 77 et passim), viz., that the *imperfect* is exclusively the tense that expresses "duration"—whenever the action is viewed from such a standpoint as admits of its being *considered in its entirety, from beginning to end, as one action*; the "duration" has nothing to do with the matter, and may be of exceeding length. For instance: *Pendant cinquante jours la peste sévit.—Louis XIV régna plus de soixante ans.—Le Moyen-Age dura près de dix siècles.* In each of these, cases, and in all similar ones, it is the idea of one action lasting continuously from its inception to its conclusion that the *past definite* expresses; and to this explanation I would refer the examples given by Dr. RABBINOWICZ in the first paragraph of his division "h" (pp. 105-106). *Napoléon était un grand général* differs from *Napoléon fut un grand général*, inasmuch as the latter views, or better reviews, his whole career as one continuous period of action, while the former does not, but refers us back to a point of time contemporary with Napoleon himself, whence of course his career could not be viewed to its end. In such a case, Dr. RABBINOWICZ merely says that the

past definite "donne plus d'énergie à l'action."

To sum up the uses of these two tenses:

1. The *past definite* introduces a new action in the past; the *imperfect* states the action as being in progress.

2. The *past definite* expresses any past action, however long in duration, that is continuous during a stated or implied period of time; the *imperfect* is required whenever the action is a repeated one, instead of being continuous.

It would be interesting to follow Dr. RABBINOWICZ through his theories of the *past anterior*, which he would call *past posterior* because there is generally some action mentioned before it, and of the subjunctive, in which he ignores the subjective force, ascribing to it purely a connotation of vagueness or doubt (although there is not much doubt about the action in such cases as *Je regrette que vous ayez échoué*, and *Il faut qu'il meure*). Perusal of these chapters (37-41) will well repay the reader: they will make him furbish up his ideas, even if they do not compel him to alter them.

In conclusion, this little grammar may be heartily recommended to all who are concerned with French syntax. The language is remarkably good French for an author who has also published in the German tongue, although there are occasional turns that betray the foreigner; e. g., p. 47, l. 24; p. 51, l. 11 et passim (abuse of *avant* for *devant*); p. 73, ll. 6, 7; p. 75, l. 15; p. 106, l. 10; p. 121, l. 15; p. 65, l. 3; p. 173, l. 15. It is only to be regretted that so careful a work, especially a second edition, should be marred by misprints, of which an undue number are to be found.

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#### GERMAN LITERATURE.

*Deutsche Literaturgeschichte auf kulturhistorischer Grundlage*, for Universities, Colleges and Academies. By CARLA WENCKEBACH, Professor of the German Language and Literature in Wellesley College. Book I, to A. D. 1100. D. C. HEATH & CO., Boston. 1890. Small 4to, pp. xiv+101+95.

"THE 'Deutsche Literaturgeschichte' is designed for advanced students in universities,

colleges, academies and German-American schools, who purpose to make a thorough and scientific study of the German language." This is the opening sentence of the preface to the first of three books which are to treat respectively of the three most significant periods of German literature. The undertaking is a difficult one. On the one hand, there is danger of adding still another to those superficial treatments of the period which contain scarcely more than a dry list of names of authors and their principal works; or else the work will become unwieldy, and thus frustrate the very object had in view. Let us examine the book before us, and judge it by the standard here established.

This first of the three volumes (to 1100 A. D.) treats of the oldest epoch in German literature, an epoch usually omitted from works of this class. It is a period far removed from us in culture and thought, and therefore requires careful, sympathetic treatment if the subject is to be made interesting and instructive to students. Professor WENCKEBACH appreciates this and has given special care to the preparation of her introductory volume. She considers the German literature as a monument which the German nation has been erecting to itself from the earliest days—and a monument thoroughly intelligible only to those who study it as a whole. Not esteeming the historical treatment sufficient for a full and complete understanding of the subject, she has added *Musterstücke* of the oldest literature, which are intended to complement the descriptive portion of the work. The book is also intended to be used in connection with KÖNNECKE'S 'Bilderatlas zur Geschichte der deutschen Nationalliteratur' (Marburg, 1887), a highly commendable work which ought to be in the hands of all teachers. On page ix we have an "Übersicht über die deutsche Literaturgeschichte," which affords an excellent tabular view of the *Sprach-Perioden*, *Literatur-Perioden* and *Weltgeschichts-Perioden* in parallel columns, so that at a single glance one can trace the growth of the German language, literature and civil government. Page x gives the "Entwicklungsstufen in der deutschen Literatur," and deserves a careful examination before the formal study of the first epoch is entered upon.

SCHERER'S happy idea that the current of German literature has advanced in three great successive tidal-waves is suggestively depicted in the diagram on page xi, while on page i of the body of the work appears a very comprehensive tabular view of the relationship of the various Aryan races.

The Introduction immediately arouses our interest by its lively description of Old German life, drawn chiefly from TACITUS, the main features of whose account are clearly and concisely reproduced. Here the author shows her skill in animating and enlivening her subject in such a way as to chain the attention, though passing rapidly from one topic to the next. The most engaging chapters of the book are: "Heidentum und Christentum," "Die Klöster und die Missionäre," "Das fränkische Reich unter Karl dem Grossen," "Der Sänger und der Spielmann," "Die lateinische Kloster- und Hofdichtung des 10. und 11. Jahrhunderts," "Roswitha von Gandersheim und die Frauenbildung im 10. und 11. Jahrhundert," and "Ruodlieb." Constant reference to the customs and manners of the times is one of the most valuable features of these chapters, and we should not willingly miss *das Kulturhistorische* from a work in which we are now enabled to follow the intellectual, social and civil growth of the German nation.

Miss WENCKEBACH has by no means sacrificed accurate and thorough scholarship in the interest of the merely facile or popular. The chapter on "Heidentum und Christentum," for example, gives us a penetrating as well as lively description of the conflict waged between these two contending forces. ROSWITHA VON GANDERSHEIM is treated with the most perfect sympathy, and her importance signalized in the following words:

"Roswitha ist die erste deutsche Dichterin und der erste Dramatiker der christlich-germanischen Welt. Sie überragt alle männlichen Zeitgenossen des frühen Mittelalters an dichterischer Kraft und Gestaltungsgabe, an positiven Kenntnissen und an heiliger Begeisterung für die Ideale der Zeit. Sie ist ein herrliches Beispiel dessen, was ein weiblicher Geist bei freier Bethätigung angeborener und geschulter Kräfte zu leisten im Stande ist."

Pertinent remarks, and explanations which explain, accompany every author or selection

presented, and the student's attention is carefully directed to peculiarities of language, thought and style. At the end of each chapter, under the head of "Litteratur," are cited the best sources for the further study of the period discussed; and foot-notes often point the way still further in the direction of advanced or special investigation. Last, but not least important, are the *Aufsatzthematata* at the close of interesting epochs, of which the following may serve as specimens:

"Schilderung altgermanischen Lebens nach Tacitus, Beowulf und dem Hildebrandsliede," "Vergleichung der Hildebrandslieder nach Inhalt und Form," "Worauf beruht die besondere Teilnahme, welche wir für die Goten hegen?" etc. Such themes will afford students a stimulus to independent thought and work, arouse their enthusiasm, and inspire them with a genuine love of the German literature.

In the matter of etymologies, Miss WENCKEBACH has had the ill-fortune of adopting certain that are now generally discarded, though once favorites all. As to the much-etymologized *Germani* (p. 2), whether they were the "Neighbors," the "Shouters," the "Spear-bearers," or whatsoever else, the most that can as yet be said with certainty of their name is that it is Keltic; cf. MÜLLENHOFF, 'Alterthumskunde ii, pp. 203, 206.—*Barditus* (p. 6) has long been a puzzle. A glance at the text of the *Germania*, iii, 4, would have revealed a so-called "better reading" *baritus*, which is probably from the Low German *barian* 'to raise the voice'; cf. MHG., *bar* 'a song.' This seems the most reasonable derivation of the word, though many others have been proposed. Of course the *carmina* of TACITUS refer to the battle songs of the Germans. I am afraid the expressions *Bartrede*, *in den Bart murmeln*, have nothing to do with *barditus*, though MÜLLENHOFF sanctions this etymology. These expressions refer rather to an indistinct mumble than to battle shouts.—*Bier* (p. 11) is another unfortunate etymology. KLUGE would have been a safer guide than GRIMM. It is probably not even related to the Latin *bibere*, but is purely German, that is Teutonic.—There is no certainty about the etymology of *Goten* (p. 36), and the meaning is still obscure. Those who connect

it with *gut* are merely guessing. A comparison of the forms in the Teutonic dialects will show but little or no relation to the root of *good*. GRIMM ('Zur Geschichte der deutschen Sprache' i, 303 ff.) leaves the word a riddle. I know of no reason why it should be connected with *gut*. It is more often referred to the Gothic *Gudans*, but that is also very uncertain. On page 40 *die Franken* are called *die Freien*. It is true the Franks were free and that *frank* now means *free, open, ingenuous*. But the best authority is on the side of the derivation from the name of the weapon they carried. The Latin form, taken from the earlier German, is *framea* 'spear, javelin.' MÜLLENHOFF derives it from the preposition *fram* (*from*), hence the verb *framjan* 'to press forward,' whose present participle would signify that which presses forward; the original form of the word is *framica*. *Francisca* is a derivative meaning 'Wurfbeil,' which we can translate 'tomahawk.'—The meaning of *Leich* given on page 70 is misleading. LACHMANN ('Über die Leiche der deutschen Dichter des 12. und 13. Jahrh.' p. 325 ff.) should be consulted. The *Leiche* were not necessarily sung by several, but might be. The form or system according to which the strophes are constructed distinguishes the *Lied* from the *Leich*.

The statement on p. 48, "Unter romanischen Sprachen versteht man also diejenigen Sprachen, welche aus einer Mischung des Vulgärlateins mit dem Germanischen hervorgingen," calls for qualification. The Germanic element constitutes so small an admixture in Romanic speech, that it should not be included so prominently in a definition of the Romance languages, though of course requiring consideration in a history of these languages. With as much truth might one define German as a mixture of the Teutonic and the Romance tongues.

The proof-reading of the work has been done with praiseworthy accuracy. The only misprint detected is *Mose* for *Moses* (p. 39, l. 2).

In conclusion, we would highly recommend the book as one that can be used with excellent results in the class-room. It will certainly be welcomed by all as an advance on the existing text-books in this field.

SYLVESTER PRIMER.

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## SCANDINAVIAN ANTIQUITY.

*The Viking Age.* The early history, manners and customs of the ancestors of the English-speaking nations, illustrated from the antiquities discovered in mounds, cairns, and bogs, as well as from the ancient sagas and Eddas, by PAUL B. DU CHAILLU. New York: Charles Scribner's Sons. 1889. Two vols., 8vo, pp. xix, 591 and 562, with map and illustrations.

THIS work has been so generally criticised on the ground of its extraordinary argument with regard to the Scandinavian settlement of England, that one is surprised on reading it to find only twenty-six pages, together with a brief appendix, devoted to this portion of the subject. On the weakness of the argument no extended comment is necessary. Mr. DU CHAILLU absolutely fails in his attempt to discredit the account of BEDE and the 'Chronicle,' which has been accepted for so many years. While this account is by no means complete or consistent in all its details, it must pass current until some better be offered. The Frankish Annals, to which our author attaches so great importance, are of slight historical value so far as they relate to England, while the conclusions drawn from the Latin writers on this subject are but little better than wild guesses. The argument, too, that Britain must have been conquered by the Scandinavians, because the Germans were not a seafaring people, takes altogether too much for granted. A few of DU CHAILLU's conclusions, chosen at random, may serve as specimens of his manner of work: "The Veniti, a tribe who inhabited Brittany and whose power on the sea is described by Cæsar, were in all probability the advance guard of the tribes of the North" (p. 8). "We must come to the conclusion that the Sueones, Franks and Saxons were seafaring tribes belonging to one people" (p. 12). "The conclusion is forced upon us that in time the North became overpopulated and an outlet was necessary for the spread of its people" (p. 13). Such hasty, ill-considered conclusions do not deserve serious attention. The old question of the *Litus Saxonicum* is answered in a way favorable to our ingenious author, but contrary to the generally accepted

opinion. The derivation of the word England itself is assailed, the town Engelholm, in Sweden, being suggested as the real origin of the name. The claim of the identity of the early language of England with the *norrena tunga*, referred to in several of the sagas, is also produced as satisfactory evidence, although no mention is made of the fact that the statement to this effect in the "Ormstunga" is a later insertion. The facts adduced here and elsewhere show simply that the English and the Scandinavian languages are cognate, not that the former is derived from the latter. From the linguistic side no arguments can be deduced to prove that English is other than a Low German tongue, showing in its northern dialect a close resemblance to Norse. The best answer to DU CHAILLU's claim is found in the following words taken from his own work: "The description of the settlement of a country must be founded on facts which will bear the test of searching criticism, if they [*sic*] are to be believed and adopted." Furthermore, the title of the work contains a statement that cannot be allowed to pass unnoticed. By the Viking Age is understood the period between 800 and 1000 A. D., when the Northern freebooters are known to have ranged over England and Normandy and the neighboring lands. The new nomenclature is necessary in connection with the author's theory, but this uncertain ground is the only one on which it can be defended. No reason, however, is given for extending the limit of time to the middle of the twelfth century.

It must not be concluded from what precedes that the book is without value. While DU CHAILLU probably does not pretend to have written a deep or scientific work on Scandinavian antiquities, he has performed a real service in making known much of interest that has hitherto been inaccessible to English readers. In his translations from the sagas he has given a remarkably complete picture of Scandinavian life in the olden time, while the illustrations, over fifteen hundred in number and admirably selected, distinguish this work from all similar ones in our language. The translations are in the main well done, although one may in many cases question the wisdom of disregarding the earlier renderings,

notably of "Njála" and much of the poetry. The least creditable piece of work, from a poetical standpoint, is the "Sonar-Torrek." A few lines, contrasted with Prof. BOYSEN'S translation, will suffice to show how entirely the spirit of the original is lost:

"It is very difficult To move my tongue, Or the heavy air Of the steel-yard of sound."	"Mute meseemeth My tongue in my mouth, Heavy to move The airy weight of sound."
-------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------

Why the division into stanzas is preserved is a mystery, for of poetry there is not a trace. The translation of the "First Song of Gudrún" is equally unpoetical, and, in some few instances, differs from VIGFUSSEN'S admirable rendering in the 'Corpus Poeticum.' The prose translations are far superior to the poetical ones. Their great number has rendered a full comparison impossible, but a careful examination of all the extracts from "Njála" and "Egla" reveals few grave errors, while the English is very creditable. The temptation to use English obsolete words and forms, of which WILLIAM MORRIS is a terrible example, has been bravely resisted, and the few Icelandic words introduced are judiciously chosen. The chief fault in this portion of the work is the orthography of proper names, which is quite inconsistent. Especially is this the case with the long vowels, which are sometimes written with, sometimes without, the accent. Thus, we find both *Njál* and *Njal*, *Gudrún* and *Gudrun*, *Thóra* and *Thora*, *Thórólf*, *Thòrolf*, *Thorólf* and *Thorolf*. In the same paragraph (ii, 6) we find both *Thóris* and *Thoris*, and several other similar cases occur. *Grágás* and *Landnáma* are frequently printed without the accents, while *Hávamál* is invariably given in the correct form. Many of the Icelandic words that occur in the text suffer in the same way; as *idrottir*, *mal*, *rum*, *skuta*, *utburd*, *vadinal*, etc. Sometimes the Icelandic plurals are given, but most frequently the English. These variations are probably in the main the result of careless proof-reading, and perfect accuracy is almost impossible. To the careful reader, however, they cannot fail to be annoying, and it is to be hoped that in a later edition they will be corrected. The endings of proper names, a pitfall for all translators, are also very irregular. Especially is

this true of names ending in the assimilations *ll* and *nn*, which are sometimes given correctly in the accusative form, as *Ketil*, *Eystein*, *Thorstein*, sometimes in the nominative, as *Heimdall*, *Thorfinn*, *Thorsteinn*. *Nes* generally occurs in the correct form, but at ii. 362 we find *ness* and *Thórsness*. It may seem almost hypercritical to dwell upon such minor points in connection with a strictly popular work, but the evil is so widespread that no opportunity should be lost to utter a protest. It is not to be wondered at that an amateur should fail where specialists are by no means free from fault.

In his choice of extracts and the conclusions drawn from them, our author frequently displays a lack of discrimination, giving equal weight to the statements contained in the minor sagas and those of "Njála" and "Egla." The account of Gunnhild's stone hall, cited from "Njála," is, further, an anachronism, as the first stone building in Scandinavia was erected in 1123. Here again, however, we must be lenient, as it is quite impossible for any but a close student of Icelandic to gain a critical knowledge of the sagas.

After disposing of his unfortunate theory, DU CHAILLU gives a synopsis of Scandinavian mythology, without, however, any reference to BUGGE'S work in this direction. As the presentation consists chiefly of extracts from the Eddas, no comment is necessary. The account of the different ages is particularly valuable for the thirty or forty pages of illustrations with which it is accompanied. These are taken from various Danish and Swedish archæological works and are well executed. The account of the runes is brief and in the main correct. The description of the "risted bone" must be taken with a grain of salt, and in the alphabets some few false forms occur. The inscription on Gorm's Stone (I.) should read, in the latter part: "Harald who won Denmark . . . . to Christianity." The description of the bog finds and the graves consists in large part of illustrations. Curiously enough, the famous account of Egil's landing in Iceland is not mentioned in connection with the superstition regarding the high-seat pillars. The account of the superstitions and of the social state of the North is

particularly good, the former being fully illustrated from the literature, and the class distinctions being clearly marked. An extract of the various laws follows, and the position of the lawman is defined. No clear distinction, however, is made between the Icelandic and the Norwegian laws, which leads to much confusion in the minds of ordinary readers. The description of the houses of Scandinavia is correct according to the authorities published at the time the book was written, but the later investigations of GUDMUNDSSON give many new results, notably in connection with the halls. Buildings belonging to different countries and periods are sometimes confounded, especially as regards the interior decorations. The statement (ii, 251) that the "high seat was often wide enough to hold two or three persons," is not carried out by the translation following, which should read, "King Sigtrygg sat in the middle, *on* the high-seat," not "*of* the high-seat." The illustrations of seats and door-jambs, of which several are given, do not properly belong here, as they are without exception from a period later than 1150. A similar objection may be made to the illustrations of antiquities from a period preceding the limit assumed. This, however, is a fault that is the more readily pardoned, since the story gains thereby in completeness.

The work as a whole may be regarded as a decided popular success, well deserving the favor with which it has been received. In point of accuracy and fulness it is notably superior to any of its predecessors, and it may be cordially recommended to the general reader. In many respects, too, it will be found of value to the serious student.—This notice should not be concluded without a word of acknowledgment to the publishers, by whose liberality and enterprise the work is given so fair an appearance.

DANIEL KILHAM DODGE.

Columbia College.

*pe Desputisoun bitwen pe Bodi and pe Soule*  
herausgegeben von WILHELM LINOW.  
Nebst der ältesten altfranzösischen Bearbeitung des Streites zwischen Leib und Seele  
herausgegeben von HERMANN VARNHAGEN.  
Erlangen und Leipzig. A. Deichert. 1889.

THE publication which bears the above title

forms a valuable contribution to the literature of a subject which Prof. VARNHAGEN has made peculiarly his own.

As its title sets forth, the work consists of two parts. The second part, which we owe to Prof. VARNHAGEN himself, furnished us for the first time with complete materials for the study of the oldest French version of the debate between soul and body ("Un Samedi par nuit," of the beginning of the twelfth century), the editor having in this place published the texts of four out of the five existing MSS.—the variants of the fifth, which bears an extremely close relationship to one of the other four, being recorded at the bottom of the page. Of the four texts of this interesting poem which we have here printed side by side, only one, and that not the best, had been published before. I refer to the text of the Cotton MS. (Cott: Jul: A 7, or C-text, using Prof. VARNHAGEN's abbreviation) edited with many errors and in an inconvenient form by THOMAS WRIGHT in the appendix to his 'Latin Poems attributed to Walter Mapes,' p. 321 ff. (Camden Society's Publications, No. 16). With reference to the various texts which Prof. VARNHAGEN here enables us to compare with perfect facility, it is interesting to note in the four now edited for the first time the fact that, omitting those portions which the editor justly regards as additions of a later date, the speeches of the soul and of the body form each a continuous whole, whereas according to the C-text, on which WRIGHT's edition was based, these speeches were each broken into two, and, being distributed in the form of dialogue, seemed to indicate a progressive movement in the disputation, which, in reality, does not exist. The division of the C-text, moreover, introduced the manifest absurdity of the body's raising itself from the bier only at the beginning of what there appears as its second speech. These incongruities have no place in the MS. which Prof. VARNHAGEN has now made public.

The first division of this publication, a dissertation by LINOW undertaken at the suggestion of Prof. VARNHAGEN, is no less important for the study of the chief Middle English version of the debate between soul and body (for period of composition see LINOW p. 19) than is the second division for the study of the chief



version in Old French. Four out of the six MSS. of this version ("Als y lay in a winters night"; see especially MÄTZNER, 'Altenglische Sprachproben' i, 90 ff.) which are known to be extant are here printed side by side, with variants of a fifth. The Royal MS. 18 A x. having been already published by Prof. VARNHAGEN himself (*Anglia* ii, 229 ff.) there was no need of reproducing it here. Notwithstanding this seemingly ample material for a critical edition of the M. E. version, circumstances such as the existence of considerable *lacunae* in the most trustworthy MSS. and the fact that the dialect of the original composition, although evidently Midland, has not been more nearly fixed, have deterred LINOW from the undertaking.

As to the problem respecting the relation of each version to others treating the same theme, a problem of peculiar interest in the case of these debates, the M. E. poem presents fewer difficulties than others of the class. It is obviously based upon the Latin 'Visio Philberti' (see E. DU MÉRIL, 'Poésies populaires latines,' Paris, 1843, p. 217 ff.), although LINOW (p. 10 ff.) is doubtless right in connecting individual touches here and there with passages in the 'Un Samedi par nuit.' The parallelisms, to be sure, are not so close as to make necessary the hypothesis of direct exploitation of the Old French original.

In this connection, as bearing upon the whole subject of the origin of debates between soul and body, we may further remark Prof. VARNHAGEN's very important discovery (p. 1 ff.) of a short passage in the Talmud in which a Roman Emperor is reported to have said that, at the final judgment, body and soul might each lay the blame of sin upon the other, inasmuch as the body might say: "The soul committed these sins: since I have been separated from the soul I have been lying in the grave like a lifeless stone"; and the soul might say, for its part: "The body committed these sins: since I have been separated from it, I know no passion and soar as free as a bird in the air." LINOW observes a very just caution in hesitating to assume at once a connection between this passage and the versions of Western Europe. It is not at all improbable that no relation of dependence exists be-

tween them; nevertheless, Prof. VARNHAGEN's discovery is not the point of least interest in this valuable dissertation.

It only remains to be noted that Sir THEODORE MARTIN's fine paraphrase in modern English (Spenserian stanzas) of the M. E. version according to the Auchinleck MS., is here reprinted, as an appendix, from the publication in which it first appeared, viz., 'The Song of the Bell and other Translations from Schiller, Goethe, Uhland and Others' (Blackwood and Sons, 1889).

J. D. BRUCE.

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## CORRESPONDENCE.

### THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—All persons interested in the study of pronunciation are invited to become members of the Phonetic Section of the MODERN LANGUAGE ASSOCIATION of America by sending a dollar to the Secretary. Unless twenty-five or thirty dollars are subscribed, the Phonetic Section cannot carry on its work of investigation.

C. H. GRANDGENT,

Secretary.

19 Wendell St., Cambridge, Mass.

## CORRECTIONS IN VOL. V.

Col. 450, l. 18, *for* Merovæus *read* Meroveus.

" 452, " 20, " gems " germs.

" 452, " 29, " Chlodowig " Chlodoving.

" 453, " 1, " Hinglaucus " Huiglaucus.

" 456, " 16, " presented " preserved.

" 457, " 3 (bottom) *for* Charlemagne of tradition gathered, etc., *read*: The Charlemagne of tradition gathered up the glory of his predecessor and endowed the gathered glory with, etc.

## BRIEF MENTION.

Dr. C. H. OHLY's 'Manual of German Composition' (London: Williams & Norgate) contains a general introduction of about 100 pages dealing with the most common difficulties which a beginner in translating from English into German is likely to meet, and about 100

pages of material suitable for translation, provided with a vocabulary for each extract. The introduction is characterized by the stress which is laid on all matters of real importance and by the absence of unnecessary details, as well as by well chosen examples illustrating each rule. The first part of the material for translation consists of a number of short anecdotes—which gives rise to the question whether such anecdotes with constantly varying vocabulary and the point of the story often hinging on the correct idiomatic translation of a single phrase, are really easy material. The second part consists of extracts from MACAULAY'S "Frederic the Great." Upon the whole, the book appears to be, in general plan and in execution, an improvement upon its predecessors.

Of M. HEYNE'S 'Deutsches Wörterbuch' (see MOD. LANG. NOTES V, p. 28) the second *Halbband* has appeared, thus completing the first volume. As a curious omission we notice *Frühzeitigkeit* 'precocity' ('andere Frühzeitigkeiten in Abicht auf Gedächtnis und Kombination,' Goethe, 20, p. 33, which, strangely, may be found in several of our smaller English-German school-dictionaries. It is to be hoped that the remaining parts of the work will follow as promptly as this issue.

Prof. SUPER adds to Heath's "Modern Language Series" an edition of ALFRED DE MUSSET'S 'Pierre et Camille,' accompanied by judicious notes.—The same house sends out ANATOLE FRANCE'S 'Abeille,' with notes few in quantity and of inferior quality by Mr. C. P. LEBON of Boston. This text, which will be welcomed by those who have charge of children's classes, serves, unless we are mistaken, to introduce this entertaining author to the American school-room.

It is with pleasure that we call attention to "School Document No. 14" (1890) of the Boston High Schools, containing a "Synopsis of French and German Instruction" as prepared by the Director, Prof. C. H. GRANDGENT, 19 Wendell St., Cambridge, Mass. The "General Remarks" preceding the program of the three years courses for French and German are so excellent that we give them here in full:

In modern language courses the efforts of teachers are naturally directed mainly toward enabling pupils to translate French and German at sight, and, ultimately, to read these languages without the interposition of English.

In order to gain the necessary vocabulary, a great deal of ground must be covered: reading must therefore be rapid. A mistaken idea of "thoroughness" may cause the waste of much valuable time. Sight translation should begin at the very outset of the first year's course, and should always form an important part of the work; it should proceed as briskly as possible, the teacher lifting beginners over hard places, and showing them how to find their own way through the rest. All passages of an abstruse or technical nature should be skipped, or translated by the instructor: not a moment should be lost in contending with difficulties that have no necessary connection with the language. As long as English versions are made, teachers should insist upon idiomatic English. Pupils often think that their foreign author is "silly": this opinion is generally due to the fact that they see him only through the medium of their own stilted or meaningless prose. Every endeavor should be made to interest scholars in the subject-matter, to make them regard their text-books as literature, not as language-mills; if a story or play moves in an unfamiliar sphere, the surroundings (including the influence of foreign customs and ideas) should be briefly but intelligibly explained beforehand; references to matters unknown to the class should be made clear; the beginnings and ends of lessons should coincide with natural breaks in the narrative. The chief object of our modern language courses is, as has been said, the ability to read French and German; but to do this reading intelligently, the student must know more than the definitions of the words he sees; he must be able to imagine the phrases coming from the lips of a Frenchman or a German—he must know how they sound to a native hearer, and how they put themselves together in the mind of a native speaker. Something that approaches this knowledge can be acquired by practice in pronunciation, conversation, and composition. Aside from set conversational exercises, the foreign language should be used as much as possible in the class-room. In the first year the pupil can catch by ear the names of familiar things and many common phrases; during the second he ought to form sentences himself; and in the third the recitations should, if the instructor has a practical command of French or German, be conducted mainly in that language. In teaching foreign sounds great care must be taken lest the scholar confirm himself in bad habits: uncorrected pronouncing is as bad as none. As often as may be, the beginner should speak the sentences immediately after

the teacher; a very little careful practice of this kind will do more good than any amount of original pronunciation by the pupil. The reading aloud of the French or German text should, in the lower classes, follow rather than precede the translation; otherwise it will be done blindly. A thorough acquaintance with the leading facts of grammar is, of course, a necessary element in the acquisition of a foreign tongue. Grammatical abstractions should, however, not be forced upon the pupil too early. Difficulties can best be overcome by taking them one at a time. In studying language the three enemies that the novice must encounter are pronunciation and spelling, vocabulary, and grammar: singly they can be mastered; united they are likely to prove too strong. Teachers are, therefore, advised, during the first third of the beginners' year, to devote the recitation hour mainly to sight reading, calling attention to the most important points of grammar as they occur. For his prepared lessons the scholar would meanwhile be learning by heart the inflections of the language, and reviewing the translations made in the class. The rules of grammar and the exercises illustrating them should not be formally studied until the pupil has, by some three months' reading, gained a little insight into his French or German. Grammar exercises consisting of German or French sentences to be translated into English are to be done with the books closed, the scholar repeating the original sentence after the teacher, and then turning it into English.

For details in practically carrying out these suggestions, teachers should communicate with the Director, whose address is given above.

In its monthly publication the *Open Court*, the Open Court Publishing Company of Chicago has presented to the public numerous articles touching the fundamental problems of speech-life, from the psychological point of view, which are of deep interest to the special readers of MOD. LANG. NOTES. These papers, when they constitute a series, have been frequently collected and re-issued in a handy book form that makes them suited to a wider range of individual tastes than that to which the journal as a whole may appeal. We have already noted some of these issues, such as 'The Psychic Life of Micro-Organisms' by ALFRED BINET (cf. MOD. LANG. NOTES, vol. iv, p. 223), 'The Science of Thought' (*ibid.* pp. 93-94), and 'Three Lectures on the Science of Language' by F. MAX MÜLLER (*ibid.*, vol.

v, pp. 61-2); and we have now before us another publication in the same series: 'The Psychology of Attention' by the well-known investigator of psychic phenomena, TH. RIBOT, of the Collège de France. The researches as given in this little volume (octavo, pp. 121, price 75 cts.) bear upon the mechanism of attention, which is regarded as simply "the subjective aspect of the physical manifestations that express it." The author examines into the genesis of general ideas, discusses the morbid forms of attention—the most interesting chapter of the work—and places before us a clear and succinct outline of a subject that has hitherto been neglected by psychologists. Compare in connection with this work an interesting article on "The Physiology of Attention" by CH. FÉRÉ, in the *Revue philosophique* for October, 1890.

Prof. C. M. GAYLEY of the University of California, and Prof. F. N. SCOTT of the University of Michigan, have published in the form of "Library Bulletin No. XI" (Univ. of California) 'A Guide to the Literature of Æsthetics.' It is a systematized bibliography of Æsthetics, based on the works accessible in the libraries of the Universities to which the compilers belong. The titles of the chief divisions adopted are: (1) "Æsthetic Doctrines," (2) "Subject-matter of Æsthetic Theory," (3) "The Fine Arts [except Literature]," (4) "Literature," (5) "Criticism," (6) "Miscellaneous." The usefulness of these lists is obvious, and many teachers will be glad to know that the "Bulletin" will be supplied by the librarian at Berkeley, Cal., at the nominal price of five cents per copy. Teachers of Rhetoric are also to be made aware of another guide prepared by Prof. SCOTT: 'The Principles of Style: Topics and References' (Ann Arbor, the Inland Press, 1890). The "Prefatory Essay," on the principles of style, and the "Notes" heading the biographical lists, are to be commended for the exposition of the true end of such study, and for indications of how best to proceed in the case of particular topics. Constructed on a similar plan is the third pamphlet of this series, 'Æsthetics, its Problems and Literature' (The Inland Press), which is also written by Prof. SCOTT.



RYLAND'S 'Chronological Outlines of English Literature' (Macmillan & Co., 1890) illustrates the successful execution of a good plan. The "annals" of English Literature are here arranged in parallel columns, and in chronological order from the earliest times to the year 1889. The compiler may be said to have drawn a "map" of the chief events in this long history; his work is, moreover, clearly and conscientiously done, the special care and study bestowed on the determination of dates particularly deserving thankful acknowledgment. The "heads" of the parallel columns are explanatory: "Year; Works Published; Biographical Dates; Foreign Literature; History; Annotations." This first division of the work is followed by an alphabetic list, embracing more than one hundred pages, of "Authors and their Works," which serves the double purpose of an index and a supplement to the "Outlines." The teacher and the student of English literature will find that this book justifies the use of the much-abused expression, that a real want has been supplied.

DE VIGNY'S 'Le Cachet rouge,' edited with Introduction and Notes by PROF. ALCÉE FORTIER, is the latest number of "Heath's Modern Language Series" (Boston: D. C. Heath & Co.). It consists of some thirty-three pages of text, taken from the author's 'Servitude et grandeur militaires' (an episode of the volume on the duty and honor of the soldier) and of eighteen pages of notes. The latter are of the kind rapidly growing in favor—less grammar and more translation—and are indeed to be blamed, if at all, for translating too much. The tendency will be, in this tacit agreement of editors to leave the syntactical difficulties to the instructor in the class-room, to encroach on the province of the lexicon, through the desire to carry the student over as much ground as possible. To modify this bent we can recommend the occasional treatment of points in historical grammar, such as Prof. FORTIER has given. (Paper, 20 cts.)

"Das Studium der Romanischen Philologie" (Zürich, Orell Füssli & Co., 1890, 8vo, pp. 48) is the title of an interesting *Antrittsrede* by Prof. HEINRICH MORF on his entering upon the duties of the chair of Romance languages

in the University of Zürich, to which he was recently called from Berne. The writer has treated here especially the language side of his theme and placed himself on record with reference to certain fundamental questions of principle and method which must present themselves to every one who is leading others into lines of independent linguistic work. He passes briefly under review the teacher's relation to the *Prinzipienfragen der Sprachwissenschaft*, to the subject of phonetics (including pronunciation), dialect, Folk-Latin and the predominant study of older forms of speech (here Old French) to the detriment of that of the more modern products.—For the first point the writer supports strongly the doctrine of SCHUCHARDT,<sup>1</sup> PAUL<sup>2</sup> and others, "dass die Sprache nur im Menschen und zwar nur im Individuum wirklich existirt, und dass alle sprachlichen Vorgänge sich nur im Individuum, in der Individualsprache vollziehen."<sup>3</sup> After urging that every teacher should be sufficiently familiar with the physiological production of sound to be able to analyse the sounds of a foreign language and compare them with the corresponding sounds (if such exist) of his own language, the author shows how important a factor of living speech the correct imitation (pronunciation) of the foreign phonetic elements must be:

"Da 'ein Wort unrichtig aussprechen' heisst: mit dem Begriffsbild desselben ein falsches Klang- und Bewegungsbild verbinden, und da Klang- und Bewegungsbild einen integrierenden Bestandtheil des Wortes ausmachen, so verletzt also ein Aussprachefehler ein vitales Interesse der Sprache." With this philosophic view of practical phonetics the writer's emphasis of dialect study stands in close relation, and he takes again<sup>4</sup> the opportunity of pressing here the claims of a subject which he declares to be "die beste Schule in angewandter Phonetik," and adds with reference to the combined in-

1. 'Vokalismus des Vulgärlateins' 1, 98.

2. 'Prinzipien der Sprachgeschichte' 17.

3. In opposition to this view, cf. the criticism of this discourse by GASTON PARIS, *Romania* xix, 637: "le langage est une fonction sociale, et le parler individuel n'est qu'une transaction et une fusion perpétuelles entre des éléments internes et externes."

4. "Die Untersuchung lebender Mundarten und ihre Bedeutung für den akademischen Unterricht," a paper read before the thirty-ninth *Versammlung Deutscher Philologen und Schulmänner*, 1887. Cf. MOD. LANG. NOTES vol. ii, p. 213.

fluence of the two *disciplinae*, phonetics and dialects: "Man darf mit Recht von ihnen sagen, dass sie dem Sprachstudium frische Kraft und neues Leben zuführen werden." In accord with this sentiment, the study of old French should be relegated to a secondary place in the university curriculum, or at least should not hold the prominence which it at present has in academic training, while modern living forms of language should constitute the centre about which the student's energies should be concentrated.

The first number of the *Educational Review*, edited by Prof. NICHOLAS MURRAY BUTLER of Columbia College, has reached us, and fulfils the expectations aroused by preliminary announcements regarding its high standing in educational journalism. The contents of this issue are divided into contributions proper, discussions, editorial, reviews, and education in foreign periodicals. The original articles include "The Shortening of the College Curriculum," by Daniel C. Gilman; "Fruitful Lines of Investigation in Psychology," by William T. Harris; "Is there a Science of Education?" I, by Josiah Royce; "The Limits of State Control in Education," by Andrew S. Draper; "The Herbartian School of Pedagogics," I, by Charles De Garmo. The reviews constitute an important feature of the journal, including ten works, to which almost one fourth of the reading matter is devoted. We welcome the newcomer, and express our wish that it may have brilliant success in the missionary field which it has entered with so great energy and promise. (Subscription price \$3 per year of 10 months: *Educational Review*, Henry Holt & Co., Publisher, 29 West Twenty-Third St., N. Y.)

Two remarkably good compendious French-English and English-French dictionaries, which were already favorably known in England and France, have recently been put on the American market and are sent to us for notice: Heath's 'French Dictionary' (heretofore known as Cassell's, but now owned by D. C. Heath & Co., 12mo, pp. xviii, 1122; price \$1.50), and Bellows' 'French Dictionary,' which has just been brought out in a new dress by Henry Holt & Co. (12mo, pp. xiii, 600; price \$1.25). The latter is a reproduction

in larger print (apparently by photographic process) and in plain binding, of the exquisite and wonderfully compact little 32mo edition, which has already won golden opinions from many who were only too willing to lavish its weight in gold on a gem of a booklet in full morocco, cream-laid paper, and gilt edges. Almost the only serious defect that can be urged against either of these dictionaries is the somewhat trying type with which they both confront the eye of the learner. Heath's dictionary, as its greater bulk would indicate, has something of an advantage in the direction of completeness, while Bellows' is not only small enough, still, to make a distinct appeal in favor of portability, but has also a more elaborate series of tables, together with various ingenious and even "patented" devices for the benefit of its votaries. No matter which of these dictionaries the student of French may procure for handy use, he will be surprised and delighted at the wealth of material compressed within so small a compass and furnished at so limited a cost.

'The Cortina Method to learn Spanish in twenty lessons, intended for self-study or for use in schools, with a system of pronunciation based on English equivalents, for assuring a correct pronunciation,' by R. De La Cortina, M. A., Graduate of the University of Madrid (New York: D. Appleton & Co. 1890. Small 8vo, pp. viii, 400), proves upon examination to be, on the whole, a better book than one would naturally expect from its clumsy, *ad captandum* title, or from the further assurance of the preface that "it simplifies learning greatly by studying it, as John Locke remarks, 'without the drudgery of grammar,' but introduced from time to time, and, as Erasmus advised, 'kept within proper limits.'" The method is in the main judiciously empirical, but with occasional intermixture of systematically arranged grammatical information. That the work is "up to the times" is shown by such illustrative sentences as *El señor Blaine es ahora el Ministro de Estado*. It is not often that the author goes so far afield as on page 104: "From the imperative of *haber* the only person in use is *hé* . . . in the sense of *to possess, to see, and to be*; as, *hé aquí á su amigo* here is your friend (lit., here you have

your friend),"—*hé aquí* being, in fact, etymologically similar to French *voici*. There is a chapter of interesting reading-matter entitled "Viage por España," with topographical notes and a handsome inset map of Spain and Portugal. The book is provided with a good index (but no table of contents), and in general make-up is creditable to the publishers.

From the Librairie Hachette & Cie come two 16mo companion volumes, the 'First Spanish Book—Grammar, Conversation and Translation,' with a list of words to be committed to memory and full vocabularies, (pp. xii, 242) and 'First Steps in Spanish Idioms,' containing an alphabetical list of Idioms, explanatory notes and examination papers' (pp. vi, 117), by A. M. BOWER, Ph.D., and Prof. DON EDUARDO TOLRÁ (Boston: Carl Schoenhof). The authors' "chief aim has been to produce a small work, which, owing to its low price, may enable a student of the slenderest means to pursue the study of this useful and graceful language"; and these little compends are of a grade to meet the needs of teachers and pupils not over-exacting in their requirements. With that genius for the unpractical which is now and then encountered among the makers of text-books, the alphabetical arrangement of idioms is according to the leading *Spanish* word in each idiom, thus successfully precluding the very object aimed at, viz., the use of the list for reference in the preparation of the English exercises, which are the only ones given in the book.

The 'Romans choisis' published by W. R. Jenkins: New York (Boston: Schoenhof), are increased by No. 16, 'l'Homme à l'oreille cassée' by EDMOND ABOUT, the second of this author's works in the series. The usual excellence of type and paper prevails.—The same firm continues its series of HUGO's novels with 'Les Travailleurs de la mer,' published in one thick octavo volume of 562 pp. (\$1.00). We may remind our readers that this completes the strictly first-rate novels of HUGO, 'Les Misérables,' in five volumes, 'Notre Dame de Paris,' in two, illustrated, and 'Quatre-vingt-treize,' in one, having preceded it. They form thus both the best and most portable edition of HUGO's fiction published in any country, and we most heartily congratulate the publishers on the success of their labors.

#### OBITUARY.

##### OCTAVE FEUILLET.

OCTAVE FEUILLET, who died the last week of December, was born in 1821 at Saint-Lô (Manche). After following the course of study

in the Lycée Louis-le-Grand at Paris, he devoted himself entirely to literature, and appeared first before the public in a novel 'Le Grand Vieillard' (1845), which he wrote together with BOCAGE and AUBERT, under the pseudonym Désiré Hazard. This narrative, published in the *National*, was followed by various plays, written likewise in collaboration in 1845 and 1846. They met with indifferent success. His true manner he found after striking out for himself, in his well-known 'Scènes et Proverbes,' written for the *Revue des Deux Mondes*, after the fashion of MUSSET, but treating of the more wholesome side of life in such a way as to earn for their author the title of the *Musset des familles*. Many of these sketches, as "La Crise" (1828), "Rédemption," "Le Pour et le Contre," "La Clef d'or," "Le Village," "Le Cheveu blanc," were prepared later for the stage, or were originally intended for it. Dramatic works of more pretension are "Dalila" (1855) and "Montjoie" (1863), the former a *drame*, the latter a comedy. In novels, 'Onesta' (1848) in the *Revue nouvelle*, and 'Bellah' (1850) in the *Revue des Deux Mondes*, preceded by several years the great success of 'Le Roman d'un jeune homme pauvre' (1858), soon dramatized, and the hardly less popular 'Histoire de Sybille' (1862). About this time honors were bestowed on him. Elected to the Academy in 1862 in place of SCRIBE, nominated to the Legion of Honor in 1863, he was appointed librarian of the palace libraries of the Empire, and when the government changed in 1871, was offered but refused, an emolument as a writer. In 1867 appeared one of his strongest novels, 'M. de Camors,' whose tragic climax was repeated later in 'Julia de Trécœur' (1872). More quiet but not less attractive is the tone of 'Le Journal d'une femme' (1878). The last years of FEUILLET, saddened by family bereavements, are reflected in the gloomy tone of his novels, as 'La Morte' (1886). His most recent volume is 'le Divorce de Juliette' (1889), which was to be followed by "Honneur d'artiste." The general trend of the works of FEUILLET is what may be termed "romanesque." Of a delicate, refined nature, emotional in thought while retired in life, a prey to extreme nervousness, which finally shattered his health, he avoided in the main the realistic views of human existence and sought refuge in the realm of romance. He wrote especially for the society of the Faubourg St. Germain, and gained its favor by his elegance of diction and of phrase. Throughout his writings he seems to have steadily aimed at moral teaching, based on modern manners as he found them. Neither profound nor broad in his delineation of social life, he yet brings to his work the same notion of chivalry which was applied to other times and lands by one of his favorite authors, WALTER SCOTT.

F. M. WARREN.



## JOURNAL NOTICES.

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**POET-LORE.**—September, October, November, December: **Elmendorf, Maria L.**, A Recent Renaissance.—**Stopes, Charlotte C.**, Shakespeare's Sonnets.—**Clark, Elizabeth M.**, A Study of Rimes in Browning.—**Wall, Annie R.**, Dante's Imperialism.—**Emerson, O. F.**, 'Antony and Cleopatra'.—**Brown, Anna R.**, Cynewulf's Phoenix, Translated.—**Quirk, E. P.**, Shakespeare's 'Less Greeke'.—**Traubel, H. L.**, Freedom to Write and to Print.—**Child, Th.**, 'Hamlet' in Paris.—**Dole, N. H.**, The Russian Drama.—**Harnack, Otto**, Goethe's Relations to Russian Writers.—**Gracz, R. J.**, The Journey of 'Childe Roland'.—**Berdac, E.**, Browning's Science as shown in 'Nympholeptos'.—**Townsend, Annie L.**, Off the Coast of Panama.—**Brown, Anna R.**, The Lotus Symbolism in Homer, Theocritus, Moschus, Tennyson, and Browning.—**Wall, A. H.**, Shakespeare's Face.

**SHAKESPEARIANA.** October: **Price, Thos. R.**, The Construction of 'A Winter's Tale'.—**Lawrence, L. L.**, Bacon, Coke, and the 'Capias Utelgatum'.—**Wilson, W. V. S.**, That 'Dram of Eale'.—Stratford Church, Vices, and 'Vandalism'.—Is Browning driving out Shakespeare?—**Stopes, Charlotte**, The Weird Sisters in 'Macbeth'.—Chicago's Statue of Shakespeare.—Shakespeare's American Editors.—Shakespeare in the Spirit-World.